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ABSTRACT

This publication is a collection of the presentations made at the 1977 National Seminar of the Latin American Studies Association. Each article or presentation can stand alone; together they provide a sweeping view of the complexities of Latin America and suggestions for more effective secondary and college teaching about the area. There are three sections to the publication. The first section deals with Latin American studies. Articles in this section deal with a variety of topics including Latin American economic life, the city, Cuban literature from 1608 to 1959, symbols in two Afro-Brazilian literary works (Jubiaba and Sortilegio), the historical roots of Latin America's underdevelopment, and world resources and their significance to Latin America. The second section deals with pedagogy. Articles deal with topics such as reasons for studying about Latin America, teaching, the visual history technique of teaching, using the radio to bridge the information gap about Latin America, and making films about Latin America. The third section contains bibliographies. There is an annotated listing of English language books on Latin American societies and cultures. Another listing cites books in English on the history of Mexican art. Also included is a film bibliography and an annotated list of sources for the selection of current materials on Latin America.
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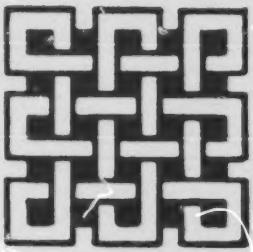

TEACHING LATIN AMERICAN STUDIES

PRESENTATIONS MADE AT THE FIRST NATIONAL SEMINAR ON THE TEACHING OF LATIN AMERICAN STUDIES

U.S. DEPARTMENT OF EDUCATION
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MIRIAM WILLIFORD
J. DOYLE CASTEEL
EDITORS

LATIN AMERICAN STUDIES ASSOCIATION
1977

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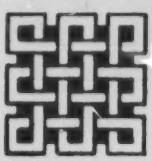

INTRODUCTION

In 1975, the Latin American Studies Association held the first National Seminar on the Teaching of Latin American Studies at the University of New Mexico, Albuquerque.

The Seminar was designed to confront two key problems in expanding and improving the teaching of Latin American Studies in the schools--the lack of appropriate teacher training and the lack of valid curriculum materials. Specifically, the Seminar was designed to accomplish the following:

> To focus national attention on the study of Latin America as a major world culture area;
>
> To increase the range of curriculum choices offered to school and community-college students;
>
> To improve teaching materials acceptable to teachers and educators, and professional Latin Americanists-- sound contents and sound pedagogy;
>
> To establish a national network or cadre of teachers to provide in-service teacher training and support in their respective geographical areas as well as nationally;
>
> To obtain expanded school-district commitment to innovation, experimentation, and evaluation in the area of Latin American Studies; and,
>
> To aid teachers in the art of producing Latin American Studies teaching materials themselves.

Sixty participants--teachers from kindergarten through the university, drawn from throughout the United States--joined thirty-five faculty/consultants--Latin Americanists and professional educators--for two weeks of intensive study, work and sharing.

Content and pedagogical instruction centered around cultural ecology and symbols and symbolizing. In their presentations on these topics the Latin Americanists dealt with a number of themes: racism; the marginality of life for many in Latin America; the discontinuity between desire for development and the preservation of heritage; reform versus revolution; the multiple accommodations of an Iberian culture in different economic, social, and geographic contexts; economic and social fragmentation, diversity, etc.

The pedagogical component sought to develop a realization, an awareness on the part of Latin Americanists as well as the teacher/participants that teachers are a critical variable influencing what students learn and the attitudes that they develop. Secondly, the educators presented a range of modes by which teachers might organize and plan instruction about Latin America.

From the outset, the Seminar design included the publication of materials to allow the widest possible dissemination of Seminar work. This volume, the third National Seminar publication, is a collection of some of the presentations made at the Seminar. Each article can easily stand alone; together they provide a sweeping view of the complexities of Latin America and suggestions for more effective teaching about the area.

MIRIAM WILLIFORD
Director
National Seminar on the Teaching of Latin American Studies

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LATIN AMERICAN STUDIES

CHANGING RESOURCE DEFINITIONS AND THEIR SIGNIFICANCE TO LATIN AMERICA IN 2000 A.D.

Kempton E. Webb

Introduction

Once upon a time there were the rich countries and the poor countries. Our grade school teachers taught us that countries became rich by having lots of things called resources in and on the land and lots of hard working people to extract them.

In college we learned that the significance of the earth's bounty or resources was determined more by the skills and preferences (C.O. Sauer) of the populace or, stated another way, by peoples' attitudes, objectives, and technical abilities (P.E. James). These assessments and interpretations of the significance of resources were accurate, adequate, and applicable under the pre 1970's conditions which presumed 1) easy access to unlimited quantities of cheap energy sources; 2) a reasonably stable and effective world monetary system; 3) a steady but not excessive rate of population growth; and 4) increasing levels of agricultural productivity in the already industrialized countries.

The purpose of this paper is to analyze the absolutely unprecedented conditions now existing in the world regarding resources, their definition, and significance, and to suggest how they relate to Latin America's future. Let us examine briefly the new world of resources under the following headings: first, the new facts now existing in the world; secondly, the new context of a social, economic, and political nature in which the facts exist; and thirdly, the new processes and interrelationships which are changing so rapidly. Finally, let us look at Latin America and suggest some of the principles and strategies which might be related to its survival.

New Facts on Resources

For the first time in history, and maybe for the foreseeable future, the possessors and producers of basic raw materials and food resources have a real bargaining power among the world's nations. Historically the possessors of capital and technology have called the tune. By geographical and historical accident the Industrial Revolution, which had its origins around the shores of the North Sea in the 18th and 19th centuries, became the driving engine which has Westernized or rather Europeanized or Americanized the world in subsequent decades. The countries or territories which furnished the raw materials, whether minerals, fibers, or food, for the industrialization process, always received the minor share of the final price.

Now that the developing countries have learned their lessons well and have acquired a growing appetite for the goods produced by the industrialized countries, the total consumption demand for processed goods requires ever-increasing supplies of raw materials.

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The new facts include the following:

1. An ever-increasing rate of population growth for the world as a whole. This fact translated into greater and greater need for basic food supplies and raw materials to support basic life activities in addition to a greater demand for less essential industrialized products.
2. The growing population translates into accelerating rates of consumption desires for consumer goods, the products to feed, house, and clothe the burgeoning world population.
3. We have the fact of accelerating depletion of the world's raw materials.
4. An incipient world-wide shortage of food. The food crisis in its initial phases may not be due so much to lack of food production as it is to inefficiency and inadequacies of the human institutions which try to distribute the food.

These new facts can also be visualized as a series of graphs emphasizing their dynamic characteristics. For example, the world is experiencing increasing rates of technological innovation at the same time that the rate of world population growth increases; the poorer countries as a whole are growing faster than the industrial countries. At the same time, we witness an increasing rate of the creation of new resources; as the prices of commodities rise, the capacity of the world's peoples to buy the commodities decreases.

The New Context of World Resources

The international milieu in which these new facts exist incorporates a number of factors which have never existed before in exactly the same configuration they exhibit now.

1. A pronounced, persistent, and pervasive world wide inflation. Those Americans who have never gone beyond our borders have never experienced real inflation. We who have lived in Latin America and experienced levels of inflation ranging from 20% per year on up to 50% - 90% and higher rates have at least some notion of the horrors of inflation. It is the most unfair form of indirect taxation which afflicts most those people who are least equipped to cope.
2. The world's monetary system, dating back to the Bretton Woods Conference, is not functioning well. It is unable to cope with the vast amounts of capital which accrued to the oil producing countries during the past year. What this means to people is that money is not worth as much as it used to be, hence the emphasis on commodities and other tangible items of value such as precious metals.
3. We are witnessing and suffering from the inability of political and economic institutions, not only in the United States but even more seriously abroad, to cope with these situtations.

4. The poorer countries have a much higher political and economic and geographic awareness of their power.

5. As the tensions mount, a potentially explosive situation exists in the most afflicted countries where they began to seriously consider armed intervention. Not entirely irrelevant here is the fact that nuclear capacity is now in the hands of not a few, but of several countries.

New Processes

The old wisdom found virtue in the principle of interdependence between nations. The idea was that, as former president of Peru Fernando Belaunde-Terry once said, the only way to be truly independent was to be dependent upon everyone. Now we are witnessing how extreme dependence upon other countries leads to a seriously weakened position. The fact that Japan is almost totally dependent upon other nations for food and oil makes it extremely vulnerable; hence its heightened interest in the current world crisis being described.

We also view the venerable doctrine of regional specialization as having possibly less relevance now. The idea was that agricultural products, minerals etc. would be produced in those areas of the world where costs were minimal. In this way everyone in the world theoretically could benefit from the economies of scale and low costs of production. However, this notion presupposed abundant resources and cheap energy and transport: the consumer was king.

The grim new facts of life are that we can no longer assume abundant supplies of low cost energy any more than we can assume abundant quantities of any commodity at low cost.

We have seen how the world consumers came to dominance by having the capital and technology, and thereby became most profligate as the "throw-away" societies. The United States became the biggest consumer of all. Productivity was the rallying cry which was synonymous with consumption, and has become a national way of life to us which other countries have tried to copy.

I remember my first time in Brazil almost twenty years ago when the insight struck me of the essential differences between a developed country and a developing country. In a poor country manufactured things were expensive, such as a refrigerator, car, radio, etc., but labor was cheap. A used car then cost thousands of dollars or several years' wages for a manual laborer who earned a dollar a day. In the United States the opposite applied; labor was expensive but things were cheap. In what other country in the world can a working person go out and buy a used car that runs with the equivalent of a month's wages?

Can it be that we are heading back to the old system? Is it possible that the United States is becoming undeveloped as things become more expensive through scarcity and inflation and, as unemployment rises and a depression looms, wages drop?

It is possibly one of the characteristics of the "post industrial" or the

"overdeveloped" society that production processes and consumption patterns are unbalanced and where overdependence upon other countries is accelerated. I am suggesting that there are new kinds of analysis and action needed for the countries of the world to achieve a measure of independence and therefore survival in the decades ahead. This involves, among other things, attacking the basic market situation and creating a more competitive atmosphere.

Principles and Strategies for Survival

Attempts at global solutions must be tried even though they are difficult and may be impossible to achieve. It would seem that a number of overall principles should be voiced and adhered to for any lasting long range solutions. Until now, we have been apprized or bombarded with the official positions of the sovereign nations and of the industries and corporations. We know that the corporations are motivated by profits, and should not expect otherwise from them. The positions of individual countries reflect national self-interest. What we have heard too little of is a global consciousness, a neutral position which has as its goal what is best for all humanity and for the world environment which houses it.

Some of the principles can be noted:

1. The principle of collective benefit over the benefit of small groups or individuals.
2. The principle of impartial appraisal and judgment versus special interest or privilege.
3. The principle of application of long term goals aimed at enhancing the world's physical environment.
4. The principle of humanitarian and apolitical goals over narrow sectional goals.
5. The principle of encouragement of self-sufficiency on all levels for all people and nations.

The overall strategy for survival of an area such as Latin America and for its component countries may have validity for almost any part of the world. The general theme of this strategy is to try to become more self-sufficient and more productive while at the same time consuming less resources. In other words, respond to the problem of scarcity by more efficient production and by the reduction of waste and consumption. Waste is not a terribly exciting topic, but it is where half of our energy goes.

What are some of the measures which should be taken?

1. The strictest conservation of energy related to priority of use. If automobile manufacturers are allowed to produce only passenger vehicles which get at least 20 mpg, we will save not only the gasoline but also the raw materials and energy consumed to fabricate the wasteful, functionless bulk and weight characteristic of the large

American cars. What we need is a domestic diesel Folkwagon which gets 30 mpg.

2. Strongly encourage alternate energy sources especially domestic sources such as solar cookers and devices using the wind. Surely there must be a device using sun and/or wind which can be attached to peoples rooftops alongside their TV antenna.

3. Strongly stimulate food production for subsistence and for export. Soybeans, over the long run, provide Brazil with a more stable export group. If the Latin Americans can grow enough food, capitalizing upon their agrarian heritage, they can not only feed themselves but also buy their overseas needs with their surplus food production.

4. Attack the whole food supply situation as Brazil has done, eliminating middlemen, stimulating food production in the interior with giant wholesale markets such as CEASA, and making the whole marketing system more efficient.

5. Use across-the-board legislative measures to discourage low-priority energy use. Reward the efficient low-energy user, penalize the energy waster. Encourage people to become more efficient.

Some of the countries of Latin America can possibly lead the way for other countries in adopting quickly these and other measures.

In summary, we see a whole new world in front of us. The next 25 years are only the initiation rites for the 21st century. It is a race of mankind against time, tradition, and resistance to enlightened self-interest.

Geographers have a key role to play in this era. In some ways we are back to very basic things such as what is in the ground or what can be grown on the ground. How can we help our fellow human beings survive to reach the year 2000? The field of geography is structured to deal with these problems of resource definition, evaluation, and use as they exist. The problems of hunger and food supply, of raw material supply, of energy cannot be attacked piecemeal. They have to be seen and understood in their entirety, and the field of geography is equipped for the task. We must speak out, we must work with our colleagues in Latin America, and we must get to work.

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LATIN AMERICAN ECONOMIC LIFE

William Glade

Introduction

Teachers may well find that, in introducing the pre-college student to the subject of Latin American economic life, the student will almost necessarily become more explicitly aware than he customarily is of our own economic system. Recognizing that the student will likely do this anyway, we have made frequent use of the United States as a point of reference in the pages which follow. It should be stressed, however, that the value of this "comparative" approach lies in its relating the subject to a body of knowledge and experience which is more-or-less familiar to the student. Teachers will want to exercise special care to ensure that this essentially pedagogical expedient is not taken by their students to imply more: namely, that the U.S. economy is the measuring stick by which all other ways of organizing economic life are to be judged in normative terms. In particular, it will be important to avoid conveying the message that "if they'd only do things our way, they'd be better off." What "works" for us will not necessarily work for other people, in economic systems as well as elsewhere in social organization. The point should be made that, in the last analysis, the people of Latin America must find their own distinctive answers for the economic problems which beset them.

As a way of getting into the subject, which can admittedly be quite complex, teachers may find it useful to ask their students to consider Latin America as a whole in terms of three paired concepts: similarity and diversity, resources and obstacles, fragmentation and integration. These should help students develop a reasonably realistic understanding of the current Latin American situation and, at the same time, provide them with a simple organizing framework for keeping track of such facts as the teacher may wish to introduce to illustrate the subject. The basic instructional objective is to enable the student to grasp the very different circumstances which condition the ways in which people in Latin America go about the business of making their living. The presentation of "facts and figures" should, of course, take second place to this and serve always to illustrate significant points and relationships.

*Similarity and Diversity**

In all probability, students will initially tend to lump the several Latin American countries into one composite mental picture. While they are actually very different from each other in many economic (and other) respects, it is also true that there are similarities, if not uniformities. These may be taken as a convenient point of departure.

To begin with, all of the Latin American countries were originally

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*This section lends itself especially well to the use of visual aids.

colonized by Spain or, in the case of Brazil, Portugal,* and did not become politically independent until the nineteenth century. For approximately three centuries, then, economic organization was devoted to building up and gradually expanding the area settled by Iberian immigrants: the construction of towns, cities, and roads; the introduction of ranching and spread of European crops and agricultural techniques (often on the basis of large estates or *haciendas*, at least as time went on); the establishment of many handicraft industries; and the mining of precious metals which were, in large measure, exported.

In what is today Mexico, Guatemala, Ecuador, Peru, Bolivia, and, to some extent, Columbia, there were sizable Indian population already devoted to the practice of agriculture and various handicrafts when the Spaniards came, and the colonial age saw these put to work on the settlers' farms and ranches, in the mines, in the towns and cities and so on. In most parts of colonial Latin America there were decades of conflict, in and outside the courts, between the Indians and the Iberians over ownership of the land, setting the stage for one of the major problems facing the region today. The ownership of much of the best land is held by a relatively small number of families, and many rural people either have no land of their own to work or have only small parcels of land which are, moreover, often not very fertile or well situated.

After independence was attained, land ownership tended to become even more concentrated in the hands of those who controlled the new governments. At the same time, most Latin American countries began to trade more widely with other countries in the world, especially with England, France, and, later on, Germany and the United States. The production of crops for export (e.g., bananas, coffee, sugar, cacao, cotton, etc.)** gained greatly in importance, as did the mining of minerals for export in some countries: especially, Mexico, Peru, Bolivia, and Chile. In time, the Latin American economies grew quite dependent on their ability to sell exports as a means of paying for imports of the many items they needed but could not produce for themselves. This considerable dependence on foreign trade remains characteristic of the economies today. During the nineteenth century, foreign investment and business know-how also became extremely important for most of the countries, particularly in setting up the export industries, in building railways, in installing public utilities in the major cities, in establishing banks, and in making loans to the Latin American governments. A related characteristic of the nineteenth and early twentieth centuries is that foreigners held ownership of some of the most valuable business in Latin America. A few factories were established here and there, but in no Latin American country did they employ very many people or produce many of the new manufactured goods being consumed.

During the last half-century, however, most Latin American countries have begun to establish more-or-less modern factories for manufacturing

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*Haiti fell under French control later on.

**Meat, hides, and grains were the rapidly expanding exports from Argentina, Uruguay, and the southernmost part of Brazil.

goods, although it is still the case that relatively few people in each country (as compared with the United States and Europe) work in large factories, with modern science and equipment, and in big corporations. With few exceptions, moreover, the Latin American economies have depended, and continue to depend on the United States and Europe for nearly all the new science and technology they use in their production systems, in agriculture and mining as well as in manufacturing. Contrasted with the United States, in nearly every Latin American country there are more people working as street peddlers, shoe-shine boys, small shopkeepers, porters, servants, and the like. Throughout the area, except for Cuba, a substantial number of people are unemployed, or only partially employed at very low wages.

Compared with, say, the United States, France, or Germany, the average standard of living is much lower. This means, for instance, that *most* people, in each country, earn much less than they do here, have less to eat (and a less varied diet), live in houses or apartments which are not nearly so modern and comfortable, have fewer shoes, dresses, suits, etc., spend less on entertainment, travel, and the like, and generally receive less adequate medical attention and are able to acquire less education.

Coupled with this lower average standard of living, in nearly all Latin American countries, there is also even more economic and social inequality than we have in the United States. In most, for example, there are some families who are quite rich and who enjoy a standard of living comparable to that enjoyed by the wealthy in, say, Atlanta, Spokane, Cleveland, or Dallas. However, this group is actually not very numerous in comparison with the total population even though they may seem to be so, at least in the larger cities where they mostly live -- in beautiful mansions and elegant apartments, attended by servants, and surrounded by luxury. In turn, the middle classes may seem to be even more numerous than the rich, especially in the main cities, but it should be pointed out that they generally have a considerably lower standard of living than do middle-income families here and that there are not really many such people living in the smaller towns, villages, and countryside. Altogether, they constitute a far smaller fraction of the total population than they do in the United States or Europe.

It follows, then, that in all of the countries of the region, there are, relative to the total population, far more people living in really deep poverty, even in misery, than there are in the United States (or Europe). For the most part they know that neither they themselves nor their children are likely ever to live very much better. Students may be invited to consider what mass poverty means: what it is like to live without electric lights, without clean water, without schools, doctors, dentists, and medicine, without warm housing in the chilly climates and without air conditioning in hot ones, without bathrooms and family automobiles, and without enough food to maintain good health and sound growth. How would life be if they could neither read nor write and if, at a very early age, they had to go to work for a few pennies a day to help support their families? What if their families had, say, only $70 - $100 to spend for each member *for an entire year*? Much of

the appeal which Cuba has had for the people in other Latin American countries stems from these conditions.

Yet, while the foregoing characteristics are common, students should also come to appreciate the great diversity of conditions to be found in Latin America, a diversity which is reflected in where and how people live, how they make their living, the size of their country and its resources, and so on.

Some countries have many people -- i.e., many workers and consumers -- in their economic systems; others, only a few. This contrast may be illustrated by two neighbors, Brazil and Paraguay. The former is the largest country by far in terms of land area and has, also by far, the largest population (over 100 million). A great variety of minerals, soils, and climates are found within Brazil's borders, giving it a wide range of possibilities for business and industry. In contrast, Paraguay has only about 5% of the land area of Brazil, only around 2.5 million people, and far fewer resources for its people to use in making their living. Brazil's industrial capital, the city of São Paulo, is quite a bit larger than Chicago and has factories, subways, skyscrapers, super highways, and traffic jams. There are many other large, modern cities in Brazil as well. In Paraguay, the capital city is Asunción, a quiet city of 390,000 which seems much smaller. The next largest "city" in the country is a town of only 25,000 inhabitants. Whereas Brazil has more industry -- factories of all sizes producing goods of many types -- than any other Latin American nation, Paraguay is among the least industrialized, having only a few plants manufacturing a very limited variety of products.

It would be convenient, probably, for students to group the countries by size. The "Big Three" are Brazil, Mexico, and Argentina with populations of over 100 million, 55 million, and 25 million respectively. Each has several large cities, varied resources, and a substantial amount of industrialization.* A "middle" group of countries ranges from Colombia, which is now almost as large as Argentina in population terms (and growing more rapidly) but which is much less industrialized, through Peru (14 million plus), to Venezuela (around 12 million) and Chile (approximately 9.5 million). In these, there are some big cities, but not the huge ones found in the Big Three, and a good many more factories than the smaller countries have, even though far fewer than there are in Brazil, Mexico, and Argentina.

The largest of the group of small countries is Ecuador, with nearly 7 million people, followed by Guatemala and Bolivia, which each have just under 5.5 million people. The other countries are smaller still. With the exception of Uruguay, which happens to be highly urbanized, more industrialized, and wealthier than the average for Latin America as a whole, this third group of countries tends to be even less industrialized than the first two groups, to have smaller cities, and to be more dependent on agriculture as the basis of their economies. Members of this third group vary among themselves in levels of prosperity and standards of living (as do members of the other groups). The poorest Latin American countries,

*The Big Three contain the largest cities of Latin America--the giant metropolitan areas of Buenos Aires, Mexico City and São Paulo -- and three-quarters of all manufacturing industry in Latin America.

however, are found in this third group: Haiti, Bolivia, Paraguay, Honduras, El Salvador, Ecuador (listed from the poorest to less poor).

As the foregoing remarks suggest, there is, for all the similarities, also a considerable diversity of conditions among the Latin American economies.* In Haiti, for instance, most people are illiterate, disease is prevalent, and the largely rural work force has few skills with which to build a productive economy. The land, moreover, is not especially fertile. In Uruguay, nearly all adults can read and write, the population is skilled, and the country is endowed with good agricultural resources. In Bolivia and Paraguay, most people live on farms or in small villages; in neighboring Argentina, most people live in towns and cities, around a third living in one city alone, Buenos Aires. While rapid urbanization is a feature common to most of Latin America these days, the process is far more advanced (and older) in some countries than it is in others. In Uruguay, Argentina, Venezuela, Chile, and Colombia (listed in descending order of urbanization) already roughly two-third to four-fifths of the people live in towns and cities. At the other end of the spectrum, less than 36 per cent of the people do so in Haiti, Honduras, Guatemala, Bolivia, and Costa Rica. In general, the more urbanized economies are also the more "developed" ones in the sense of having a higher portion of their population engaged in "modern" businesses and industries. Brazil and Mexico are exceptions, however. They are both so large that even though they still have higher percentages of their national populations in the rural sector, their urban-industrial sectors are, as noted earlier, two of the three most substantial ones in all of Latin America.

Other features of the economic landscape are equally varied. The transportation system moves goods to market by every means from canoes, human carriers, donkeys, and llamas to trucks and jet cargo planes. In many farming regions, techniques of cultivation have changed little, if at all, for hundreds of years, and head-hunting Indians and witch doctors are still to be found in some of the dense jungles of South America. In the major urban centers, heart surgeons, computer technicians, skilled factory workers, and engineers make use of production methods very nearly as up-to-date as any to be found elsewhere in the world.

Resources and Obstacles

In part, the diversity discussed above springs from the diversity of resources found in the different Latin American republics. While it would be too much to expect students to learn in detail the resource endowments of the several countries, they may want to think of them in groupings based on the nature of the major resources exported to the world market. The minerals exports of Chile (copper and some iron ore), Bolivia (tin, and some petroleum), and Venezuela (petroleum and some iron ore), for instance, contrast with the tropical and semi-tropical agricultural products which

*As a caution against oversimplified thinking about Latin America, students could be asked to compare and contrast two of the small countries: Haiti and Uruguay, or Bolivia and Costa Rica.

figure so importantly in the export sales of the Central American and Caribbean countries, Colombia, Paraguay and Ecuador (which also exports some petroleum). Brazil and Argentina are also major exporters of tropical and temperate zone agricultural products, respectively, but both also enjoy a reasonably diversified resource base -- as do Mexico and Peru, whose exports include a fairly wide variety of products. Uruguay's exports are principally beef and wool.

More important than a memorization of the region's varied resources, however, is an understanding of the natural obstacles which have impeded economic growth and which subtract substantially from the value of the region's resources. While a broad expanse of quite fertile land is located in Argentina and Uruguay, and lesser amounts are situated elsewhere, one must keep in mind that a variety of circumstances reduce the acreage available for the practice of modern farming and ranching. Deserts keep some of the land from cultivation, except where irrigation is available, and the productivity of still more extensive areas is held low by semi-arid climates and highly uneven rainfall patterns. An even greater amount of land is of little value for agricultural purposes (or even for logging) on account of the vast jungles which cover the Amazonian basin and other parts of Latin America. Students will perhaps be surprised to learn that, in these areas, soil structure and rainfall conditions combine to produce dense natural vegetation but extremely limited possibilities for crops and pastorage. Further, the forests in these regions tend to contain very hard tropical woods, mixed together in considerable diversity, and these, together with other conditions, mean that not much commercial value can be realized from setting up lumber and pulp industries in such areas. A glance at most maps will suffice to point out another major obstacle to agriculture: the considerable amount of land area dominated by rugged, mountainous terrain and hence unsuited for modern techniques of cultivation and animal husbandry.

A no less serious aspect of this topography, together with the jungles and the deserts, is that it has driven transport cost to high levels and seriously hindered trade and communications among the people in many of the countries -- not to mention trade and communication among the countries. Small wonder it is that in so many countries people have been migrating in such large numbers from isolated and impoverished rural areas to the crowded city slums and shantytowns. An additional important (and negative) aspect of the Latin American transport picture can be illustrated by contrasting that region's navigable waterways with those of Europe and the United States. In Latin America, the Orinoco River in Venezuela has been dredged for shipping in recent times, but before that the main inland waterways were limited to the Amazon and to the river system which enters the South Atlantic between Buenos Aires and Montevideo. And for most of Latin America's history, for reasons noted above, the sparsely populated region served by the Amazon has not had much economic importance. As a consequence of this situation, Latin America has not benefitted historically from the cheap transportation which inland waterways have provided for

Europe and the United States.

When all the foregoing are taken into account, it will be seen that--in spite of the gold and silver, the petroleum, copper, and tin, and so on--Latin America as a whole is not an area which is "rich" in resources. Many natural resources are found there, to be sure, but there are many costly obstacles as well which reduce the benefits which Latin Americans can gain from these assets. Moreover, it should be pointed out that, for centuries, social and political conditions have been such as to leave largely undeveloped -- i.e., uneducated, poorly nourished, and diseased -- a vast portion of what are, in some ways, the most important and productive resources of all: the human resources.

Fragmentation and Integration

Against the background of the foregoing, it should be possible to explain, in a general way, both why the individual national economics have found it so hard to prosper and why the region as a whole has encountered such difficulty in constructing a strong, well-integrated, and unified economic system which functions for the common good. The key pedagogical concept is fragmentation.

Within most of the individual countries, for example, the facts of geography serve to fragment into scattered areas the portion of the national territory in which people can make their living in any reasonably productive way. In some respects, these dispersed products of economic activity resemble islands, except that they are separated by a topography which makes overland transport and communication far more difficult and costly than maritime shipping would be. Life in the more remotely situated areas is hard, indeed, and as the prospects for growth are so limited, it has been difficult, and in many cases impossible, to attract to them the skilled people and industries which might conceivably alleviate the situation.

Industries, for example, cannot generally afford to operate where power resources have not been developed, where skilled workers are not available, where railways, highways, and mail services are poor to nonexistent, and where shipping things in and out is correspondingly expensive, and so on. For that matter, it has been no less difficult to persuade skilled people such as doctors, teachers, dentists, engineers, managers, accountants, and technicians of all sorts to move to such isolated and backward places, for their job prospects would be limited and living conditions for their families unacceptably harsh.* What's more, with such conditions prevailing, even those who have managed to acquire some education, skills, and/or savings tend to leave and to congregate in the islands of relative prosperity that are located in and around the larger cities.

In the zones where farming is relatively productive, it has not uncommonly been the case (as mentioned earlier) that opportunities to

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*Students may be asked, for instance, to consider what it would take to induce them to live in a region with no hospitals and few or no medical services, with no public supply of pure drinking water, with no supermarkets, with no good schools for their children, little in the way of movies, television, etc.

make a good living are nevertheless quite limited as so much of the good land is owned by a relatively few people. Moreover, when most of the large rural population is trapped in low-paying jobs, often eking out a bare livelihood, the resulting lack of customers limits the growth of better-paying employment opportunities in the factories and businesses of the cities. Thus, many of those who live in or move to the urban areas are condemned to a life of poverty only slightly better than that of the countryside. Lacking proper education, health, and good jobs, they, too, can neither contribute very much as producers nor purchase very much as consumers.

Confronting conditions such as these, the economies of Latin America have been not only fragmented in a geographical way but also divided into a few prosperous firms (sometimes foreign-owned) selling to export markets and a larger number of (for the most part) not-so-properous firms selling to the domestic or national market. More accurately, the latter category of businesses has consisted of a comparatively few modern firms serving mainly the middle and upper classes -- a relatively small and urban-based fraction of the total population of the country -- and a more numerous group of small-scale, not very profitable, technically primitive enterprises. Thus, in terms of technology and income, the business structure of most Latin American countries is fragmented, just as the population is fragmented by the sharp division among economic and social classes.

In some cases -- especially Guatemala, Ecuador, Peru, and Bolivia -- there is a further fragmentation of the national population into those who speak Spanish and who follow a more-or-less "Western" way of life and those who speak (mainly or exclusively) an Indian language and who cling to a much older cultural pattern.* Given these cultural, class, and regional divisions, the wonder is, perhaps, not that political life is as fragmented as it is among different parties and cliques but rather that it is not even more fragmented and unstable.

There is, finally, the fragmentation of Latin America as a whole into different sets of political and economic interests. The smaller, poorer nations fear the superior economic strength of the larger ones, but the smaller nations have also had difficulty in cooperating among themselves -- as the war between Honduras and El Salvador in the late 1960's illustrates.

Since the 1950's, efforts have been made to integrate or combine the several Latin American economies into larger units in which trade moves freely across national boundaries, as the Western European countries have done. Thus far, however, only a very limited amount of success has been achieved. National rivalries, jealousies, and fears are part of the explanation. But part of the reason may stem from the fact that so many of the countries still have so far to go to become more integrated and united even within themselves. Acutely aware of their own internal fragmentation, and the economic weakness which results therefrom, they can hardly approach with confidence the formidable task of working together as a team.

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*Students could be asked to consider all the implications of a situation in which a substantial minority of the population does not speak the national language, has a sharply different life style, etc.

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THE CITY, SOUTH AND NORTH

Felicity M. Trueblood

Latin America is the most rapidly urbanizing, and urbanized, zone in the world. Current U.S. stereotypes of Latin American peasants, picturesque Indians, large haciendas, and vast, unpopulated jungles, obscure the reality that the Latin American is in the main an urban dweller and the culture of Latin America predominantly urban. Though the great waves of human migration from countryside to city have resulted in the phenomenon described as "peasants in cities", even the newest migrants to Latin America's largest cities soon become accultured to urban life and ways.

Latin America's urban tradition has its roots deep in the colonial period, and, indeed, in the culture of the Iberian peninsula and pre-Columbian America. It was a curious accident of history that two profoundly urban civilizations--the Hispanic and the high-culture indigenous--met and fused in certain parts of Latin America. Thus, it is perhaps not surprising that, at current projections, Mexico City will be the largest city in the world within the next few decades. For Mexico City-Tenochtitlán-was urban before the arrival of the Spanish and the *conquistadores* simply superimposed their own notions of city planning and urban culture upon what they found. Human migration and natural increase have done the rest.

To the Latin American, the city has always been the seat of all that is good, holy, and desirable in life. Unlike the North American, who often has viewed the city as the source of evil, iniquity, and vice, the Latin American has historically believed that the city ennobled and the countryside debased. We see this dichotomy, for example, in the writings of Domingo F. Sarmiento, who, in the nineteenth century, equated the city with civilization and the countryside with barbarism. This dichotomy endures in the Latin American mind to the present day.

Contrast the above with the dominant U.S. ideal of a quiet, unspoiled countryside in which one can live a life of harmony and peace, far from the passions and tempers and rudeness and squalor of large cities. Utopian, yes, but this ideal has come to us from the English squire- county tradition, and continues to exist, rightly or wrongly. For North Americans, Sinclair Lewis notwithstanding, the country is *good* and the city is *bad*.

Yet, the United States, too, like Latin America, has undergone explosive urban growth since World War II. Many of the phenomena fueling this growth have been the same in both areas: changes in the structure of agricultural production, causing massive human migration to new sources of employment, generally in cities; rapid expansion of the tertiary sector of the economy, again, generally located in large cities; and the understandable desire of people to enjoy the amenities of modern life, including potable water, indoor plumbing, comfortable housing, decent schools, adequate health care, job mobility, urban civilization, and

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expanded civil rights. That achievement of the above has been a chimera for many, both in the United States and Latin America, is well-known, but their mere availability, or perceived availability, has been a powerful fuel to urban growth.

Rising expectations have thus played a crucial role in the growth of cities, especially in Latin America. This is particularly true of primate cities, usually, though not always, the capital city of Latin-American nations. Public employment and public-sector investment have played their roles, too, for, generally, a disproportionate amount of government investment has been earmarked for primate cities. The latter is in part a function of the need to service ever-swelling urban populations and partly the result of political pressures more easily mobilized in cosmopolitan urban areas. Yet, the deficit in housing, employment, and urban services continues in Latin-American cities, and one can only wonder what will be the net result. For rural birth rates have also been transferred to the city with the currents of rural-urban migration. Thus, even if rural-urban migration were to be controlled, as is happening in some Latin American nations, most notably Cuba, the rate of urban natural increase would still outstrip available resources.

We in the United States are also familiar with the problem of declining urban resources, New York City in recent years being a classic case. Like Latin-American cities, New York City has suffered explosive in-migration, primarily Puerto Rican and U.S. black, and net out-migration of middle- and upper-income sectors. Its tax base has declined dramatically at the moment demands upon the city have been greatest--especially in the social area. New York City does not yet have the answer to urban population growth, and neither does Latin America.

In recent decades, the pattern of uncontrolled urban growth has been similar in both Latin America and the United States. The city's central core has declined drastically, becoming converted into marginal housing and teeming tenements and lack-lustre commercial establishments, while its former, more affluent residents have leaped across the cities' outer industrial fringe to take their refuge in orderly suburbs. Unlike most of the United States, however, Latin America has also experienced another phenomenon, the uncontrolled growth of peripheral shanty-towns, ringing most of its primate cities in expanding belts of poverty and diminished expectations. Again, the cases of Mexico City and certain Mexican provincial cities like Monterrey are instructive. It should thus come as no surprise that illegal Mexican immigration to the United States has reached unmeasurable and uncontrollable proportions, given the proximity of Mexico and its border cities to this country. But, the question remains: if Mexico has been unable to accomodate its growing population, urban and rural, can the United States? One will have to watch carefully the future fortunes of the city of Los Angeles, California, which is believed to receive the largest share of illicit Mexican migration.

We are thus, in this hemisphere, faced with a giant paradox, shared by both North and South. Our cities, for lack of a better word, are out of control,

and our abilities to cope seemingly limited. Neither North nor South is meeting the needs of people, agglutinated in growing, crowded, underfunded cities. The urban myth has become for many, simply that, a myth. The chief task of the remaining years of this century, South and North, will be to attempt to impose order, dignity, charity, and mercy upon centers of explosive urban growth. How this will be done, no one can hazard at this writing, but we shall leave it to you, the reader, to make your own attempt.

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CUBAN LITERATURE, 1608-1959

A Case Study in the Search for National Identity

Ivan A. Schulman

In 1959 a contemporary Cuban novelist, prior to his disenchantment with the revolutionary government, pinpointed some of the fundamental aspects of the relationship of Cuba's literature with its social roots and national consciousness:

> Adivino--wrote Severo Sarduy--que dentro de cinco años nuestra ciudad estará llena de murales con soldados aplastando bajo sus botas mujeres tuberculosas, de lienzos de jóvenes que hablan de cultura popular roja (o amarilla), de poemas "objetivos" donde aparezcan prostitutas de quince anos y bombardeos...Pues bien, yo digo esto es inútil. Digo que ya es tarde. La Pintura Popular, el Arte Objetivo tuvo que haberse hecho antes. Si Cuba hubiera tenido una figura como Diego Rivera, no hubiera habido Dictadura...
>
> *Si queremos arte nacional, pero puede hacerse pintura nacional sin llenar los cuadros de guajiros y palmas, puede hacerse teatro nacional donde no aparezcan gallegos y negritos, puede hacerse poesía nacional que no cante a los turistas y soldados...* (emphasis mine)[1]

The young novelist's observations point up general and specific problems regarding literature and the historical evolution of a given society or nation. The first is the notion of a nexus between stages of historical evolution and the literature which is produced in them, which in turn reflects the institutions of these stages. Sarduy also refers to the question of a chronological lag so characteristic of Latin American culture. The phrase "ya es tarde" must be understood in the context of blatant or subtle techniques of encouraging or imposing cultural or literary molds as opposed to a free, untrammelled development. For Sarduy, the popular, realistic culture of other Hispanic, New World societies which served to define their cultural image in the late nineteenth and early twentieth centuries was an absent dimension of Cuba. The island's repressive regimes prevented its appearance or evolution and it cannot be produced today. And, by virtue of the same axiom of cultural development, Sarduy

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This essay is an abbreviated attempt to study social and aesthetic interrelationships of Cuban literature and the reflection in it of a search for national identity, including the reactions to largely frustrated desires for a free, culturally authentic expression. Following a chronological schema of the periods listed below, I and II will be studied. Period III, still in a developmental phase, requires greater historical distance for a comprehensive analysis.

I. The Spanish Period: 1608-1898
II. The Republican Generations; The American Presence: 1901-1959
III. The Revolutionary Period: 1959-

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suggests and condemns the presence in post-revolutionary Cuba of Socialist literary and artistic modes which, if allowed, would be equally lacking in national expression: "nuestra ciudad estará llena de murales con soldados..." Yet, the desire for a national art is clear, and it is especially significant when its defense is made by a writer as individualistic, iconoclastic and European-centered as Sarduy. But nationalism in art and literature cannot be achieved by reverting to a lost stage of popular art based on traditional motifs of *guajiros*, *negritos*, or *palmas*. The search for roots, for a national expression, is a quandary which plagues Cuban intellectuals today as much as yesterday.

That there is and must be a relationship between literature and national identity is a question few theorists will debate. Russel B. Nye, for example, has referred to the singleness of the historical and literary experiences; "...both history and literature--he writes--are records of internal and external experience. Both attempt to gain from experience some kind of insight into the quality, mood, tempo, and personality of life--not just the *fact* of the past but the *feel* of it, the total recreation of time and place that history and literature strive to embody." [2]

If, then, we examine the evolution of the principal stages of Cuban literature from Nye's point of view, an image of national striving for definition and identity, molded by the peculiar nature of Cuba's experience should be evident. In our opinion this experience is particularly illustrative for, if examined with care, and compared with that of other nations in Latin America, the vicissitudes of a lost, absent or desired Cuban consciousness should, in theory, appear conditioned by a colonial experience whose duration in Latin America has been surpassed only by Puerto Rico's.

In examining the Cuban experience we find that there are numerous manifestations which on the surface appear to be evasions of an attempt at defining national characteristics. Yet, closer scrutiny will prove they are reflections of a society which limits and stifles and thus, are socially conditioned. In this context Cintio Vitier's characteristics of Cuban poetry are particularly pertinent; they include *intrascendencia*, *lejanía*, *despego*, *frío*, *vacío*, [3] all of which suggest a literature which--consciously or unconsciously--fails to come to grips with cultural roots, the national tradition or social problems. But, as we shall see, in a repressive society, "escapism" can be a very meaningful displacement of a problem, a distorted restatement of its dimensions.

In tracing the stages of development of a Cuban national consciousness, the terms slavery, autonomy, independence, colonialism, the notion of a multiethnic and cultural heritage (Spanish, African, North American) play a signal role. In fact, one of the earliest manifestations of a conscious sense of uniqueness comes as early as 1608 in Silvestre de Balboa's *Espejo de paciencia* in which a black appears as the hero and saviour of the captured Bishop:

Andaba entre los nuestros diligente
Un etíope digno de alabanza,
Llamado Salvador, negro valiente,

De los que tiene Yara en su labranza;
Hijo de Golomón, viejo prudente:
. . . . . .
¡Oh, Salvador criollo, negro honrado!
Vuele tu fama y nunca se consuma:
Que en alabanza de tan buen soldado
Es bien que no se cansen lengua y pluma.
Y no porque te doy este dictado,
Ningún mordaz entienda ni presuma
Que es afición que tengo en lo que escribo
A un negro esclavo y sin razón cautivo. [4]

Thus, the black slave, so significant a figure in the history, culture and literature of Cuba from the late eighteenth century forward (with the triumph of sugar cultivation as a major industry), makes his appearance in a light far more positive and enlightened--"un negro esclavo y sin razón cautivo"--than, for example, in the nineteenth century literature and prior to slavery's abolition in 1886.

Equally significant is the line which contains the thought "criollo, negro honrado", for together with the above cited verse it serves to establish the origin of a consciousness distinct from the norms and characteristics of the imposed peninsular Spanish heritage. *Criollo*, notes one commentator is of special significance because "tanto el ambiente geográfico primario como el social derivado ejercen un influjo decisivo en el modo de ser de pensar de hablar de estos 'hombres nuevos' el Nuevo Mundo". [5] Other commentators draw a meaningful distinction between the use of the terms *crillo* and the later *cubano*, identifying only the latter with an authentic national culture, and tying the latter's rise to the late eighteenth century and the established sacarocracy.

But regardless of which theory we support in this question, the terms *criollo* and *cubano*, in relation to Cuban culture and society are intertwined from the start with black culture and the complexities of the island's slave problems. Furthermore, the Spanish conquerors understood the implication of both terms. And thus, not unexpectedly, the censor deleted *criollo* from José Félix de Arrate's *Llave del nuevo mundo* . . ., completed in 1761.

But, whether we favor *criollo* over *cubano*, in tracing the genesis of incipient Cuban culture, there is little room for speculation that by late in the eighteenth century the entrenched insular sugar interests produced a generation of Cuban intellectuals and authors who were clearly conscious of cultural differences vis a vis Spain. This generation, early in the nineteenth century, authored a *costumbrista* literature whose purpose was to describe types and customs as part of a search for identity. And, in so doing, blacks were inevitably depicted, and, on occasion, with trepidation, the institution of slavery was singled out for criticism. Thus, for example, Anselmo Suares y Romero, a novelist of the period, in touching upon the question of conjugal discord, related a domestic situation to a social question: "Convénsase usted de que estas rivalidades de mando, entre los esposos son fruto de nuestra situación domestica, por el influjo que en

todo ejerce aquí la esclavitud." And, to this the writer added an elliptic note suggestive of the limited free expression available to a social commentator of the day: "Pero mucho tendria que decir para demostrárselo, y no nos lo permite esta concurrencia. Otro día..."[6]

The need to define is a pervasive, an almost overwhelming preoccupation of the Cuban writers of the early nineteenth century. Not only was there a growing intellectual elite aware of the notable differences between *cubanía* and *españolismo*, but a consciousness of the cultural isolation which Cuba was experiencing in comparison with the independent territories in the rest of Latin America. Thus, it is not surprising to find that in 1838 José Antonio Echeverría in *El Plantel* lamented Cuba's lack of authentic roots and called for a Cuban history:[7]

> Más de tres siglos han pasado ya desde que los europeos asentaron sus primeras poblaciones en la isla de Cuba y todavía no ha habido un escritor inteligente que haya trazado el cuadro vigoroso y completo de su historia, investigando las fuentes, progreso y base de su riqueza, señalando los obstáculos que la impiden medrar con mayor rapidéz, y alumbrando la traza que pueda tomarse para su más cumplida y expédita gobernación. . .un pueblo sin historia, es como un mozo sin padres, que no sabe quién es, de donde viene, por qué no lo han educado, ni cuál podrá ser su porvenir.

Unfortunately as already noted, in colonial societies writers often must take refuge in escapist, evasionist or alternative forms of expression. Or, as one of the literary giants of the period, Domingo del Monte, put it in a letter to the editor of a Madrid newspaper, they must hide behind frivolous works:

> Remito a usted los dos primeros números de EL ALBUM, periódico en forma de libro que publica el joven literato habanero Ramón de Palma. El censor se opone a que se le de forma periodística a estas publicaciones por no atreverse a dar permiso el gobierno para empresas de tal clase. *No extrañe usted que en esos cuadernitos sólo se hable* de amor, pues a este estrecho límite está reducido lo que produce la aherrojada prensa habanera. *El escritor, al tomar la pluma, tiene aquí que contemporizar*, primero, con el censor, después con el sota-censor, que es un oficial militar de Palacio, especie de visir revisor, y por último con el capitán general; de manera que es imposible que tras este triple filtro de las ideas se escape ninguna que valga algo, si puede ofender, no ya al espirítu de *las instituciones despóticas de la Colonia*, pero ni aun la opinión privada de cada uno de estos individuos, por mezquina y ruin que sea.[8] (emphasis mine)

Thus, the anti-slavery literature which appeared in Cuba as early as 1838 was usually never published on the island because of its too explicit criticism of either slavery or Spain's role in it. Sometimes, to placate the censors--*contemporizar*--the slavery question was examined in its broadest, humanitarian terms, largely as a moral problem centering around the individual family rather than as a broad social issue or a violent, repressive institution. In this family, *costumbrista* view, the intelligent reader understood the novelist was making an indirect statement about

society as a whole.

But, there were exceptions to freedom of expression. One exception was Gertrudis Gómez de Avellaneda's *Sab*, a novel in which, at the conclusion, we find the following anti-slavery sentiments in a noble slave's mouth: "Dios, ¿podrá sancionar los códigos inicuos en los que el hombre funda sus derechos para comprar y vender al hombre, y sus intérpretes en la tierra dirán al esclavo 'tu derecho es sufrir'...No, los hombres mienten: la virtud no existe entre ellos."[9] Yet, in spite of Avellaneda's outspoken attitude, when she published her complete works (Madrid, 1869-1871) she made the political decision to omit *Sab*...

If the anti-slavery narrative never fully came to grips with social realities, its insufficiency was ultimately productive in preparing the road for the abolitionist movement. Yet its incapacity for defining Cuban problems honestly, its obvious limited view of society did not discourage other attempts at self portrayal--all of which, given the environment in which they were produced, proved to be similarly distorted. The *siboneista* movement (1827-1890) was such an attempt. It was represented by a group of poets who in the eighteen hundreds sang the praises of the Siboney Indians who disappeared with the conquest.

La Musa

Y ruego por los indianos
Que, entre bárbaros dolores,
Fueron por sus opresores
Condenados a morir

Jamás cantaron en Cuba
Sus amores ni sus odios,
Ni sus tristes episodios
Heredia, Briñas, Tolón.[10]
Yo quiero que tú entusiasta
Cantes en indias leyendas
Sus desgracias, sus contiendas,
Sus fiestas, su religión.

El Poeta

Mas cómo cantar si ignoro
La historia de los behiques[11]
De los dioses y caniques
De la aborígine grey?[12]

José Fornaris' phrases "jamás cantaron en Cuba" and "cómo cantar si ignoro" indicate both a search for roots, a desire to define a culture and, as José Antonia Echeverría put it above, a total lack of knowledge. True, this interest on the part of the *siboneistas* in an ethnic heritage of minor importance, had Romantic overtones--the noble savage, for example--but it also reflected other social needs as Fornaris put in 1888: "Sólo bajo una forma simbólica hubiese podido el poeta expresar su amor a la patria y protestar contra el modo injusto e insolente de regirla. La palabra *patria*

sonaba como un grito insurrecto en el oído de los gobernantes...Se veía en ellos [the verses] un símbolo en el que los indios siboneyes representaban a los cubanos oprimidos, y los indios caribes a los injustos opresores."[13] Thus, what has the appearance of an exotic, Romantic motif proves to be in its purpose or intent an affirmation of patriotic, rebellious consciousness. The proof lies in the fact that the hidden did not escape General José de la Concha who summoned Fornaris and explained: "Lo he mandado llamar a Vd. para advertirle que si desea continuar escribiendo sobre siboneyes vaya a hacerlo a los Estados Unidos. Aquí somos españoles, y no indios, ¿está usted?, todos españoles." The reality of colonial repression--"todos españoles"--and the suggested exile which Casal (spiritual exile) and Martí (physical exile) later chose, are intimately related to the evolution of a Cuban national identity and tied to one of its fundamental qualities, enumerated above by Cintio Vitier: the notion of *ausencia*, born of futility and oppression.

In the careful reading of literary texts, motifs which, taken at surface value, would seem devoid of any national consciousness acquire social value through a reverse-negative process. Thus, for example, in the early Modernist period of Cuban literature (1888-1918) a writer such as Julián del Casal might appear at first glance to be an escapist poet in whose work any prevailing concept or motif of social reality is absent. In his "Nostalgias" for example we read:

Suspiro por las regiones
donde vuelan los alciones
sobre el mar,
y el soplo helado del viento
parece en su movimiento
sollazar;

. . . . . .

Otras veces sólo ansío
bogar en firme navío
a existir
en algún país remoto,
sin pensar en el ignoto
porvenir.
Ver otro cielo, otro monte,
otra playa, otro horizonte,
otro mar,
otros pueblos, otras gentes
de maneras diferentes
de pensar.[14]

Casal's "escapist" tendencies, when viewed in the light of his complete works--especially a careful reading of his prose--prove to be a reflection of the general alienation the artist experiences in the modern world, aggravated by the colonial repression of the Spanish colony.[15] To this latter, specific sense of cultural and spiritual suffocation Casal occasionally referred in his prose: "...nuestros desastres políticos...nuestras tristezas

incurables y nuestra decadencia material."[16] But this revulsion and his desire for centrifugal movement--from his geographic center to another, more perfect reality--does not necessarily place him among "los frustrados y evadidos...Todo su exotismo es desde luego una modo de ocultarse,...pero ocultarse no es huir, sino replantear la batalla en otro terreno."[17]

Of course, Casal's notions of society or national identity fall short of those of José Martí, his contemporary. Casal's lack a grasp of the roots of the relationship of political problems to art and culture. And, it is precisely because he is caught and limited by a colonial dependence that his vision is shallow and riddled with oversights and inconsistencies. Martí's, on the other hand, acquire a quality of uncanny perception as each year passes. From a perspective of distance--exile--he understood the need to define a culture in national terms: "El vino de platáno; y si sale agrio, es nuestro vino!"[18] And although he lived outside his native Cuba most of his life--note the productiveness of exile for so many Colonial writers--he grasped better than any of his contemporaries the fundamental requirements of Cuban culture and society. The Revolution he organized in 1895, and for which he gave his life, signalled a break with *reformismo* and, at the same time, heralded the spread of the notion of total revolution, in the sense of redirection and reconstruction of social, economic, political and cultural institutions. With the clairvoyance of a poet and philospher, this talented writer and orator observed in 1891:

> ¡Que afuera tenemos el amor en el corazón, los ojos en la costa, la mano en la América, y el arma al cinto! ¿Pues quién no lee en al aire todo eso con letras de luz? Y con letras de luz se ha de leer que no buscamos, en este nuevo sacrificio, meras formas, no la perpetuación del *alma colonial* en nuestra vida, con novedades de uniforme yanqui, sino *la esencia y realidad* de un país republicano nuestro, sin miedo canijo de unos a la expresión saludable de todas las ideas y el empleo honrado de todas las energías--ni de parte de otros aquel robo al hombre que consiste en pretender imperar en nombre de la libertad por violencias en que se prescinde del derecho de los demás a las garantías y los métodos de ella.[19] (emphasis mine)

The search for roots, for authenticity--outside of the confines of a constricting colonialism--which we saw in literature as early as Balboa's *Espejo de paciencia*--was still a cherished but unfulfilled vision by the turn of the century.

However, the political separation from Spain following the events of the Spanish American War, and the initiation of the Republican period (1901-1959), also called the "false Republic", created a sense of euphoria. But, before long the realization that Cuba had not found its freedom, but had only exchanged masters, brought the continuation of the sense of frustration, of distance, of escapism, characteristic of Casal's Modernist period. In the face of disillusion "...privó el ansia, por tantos años contenida, de gozar a plena vida de los beneficios materiales que para el cubano trajo

consigo el nuevo régimen. La propensión epicúrea y materialista inherente al temperamento criollo--or, what Carlos Loveira, a novelist of the period, called 'la criolla monomanía erótica'--se sesarrolla en estos momentos en proporciones alarmantes."[20] All of these sentiments gave rise to the observation of Loveira's symbolic character Juan Criollo (in the novel by the same name, 1927):

> Este mundo es una especie de pelota de football, llena de hormigas, a la cual un jugador desconocido ha dado un tremendo puntapié lanzándola a dar vueltas por el espacio; sin que las hormigas tengan la menor idea de donde vienen, a dónde van, ni para qué van y vienen. Lo que no impide que los animalitos, agarrados a la superficie se maten unos a otros, por sequir aferrados a ella, y por seguir llenos de tantas ilusiones.[21]

In this vacuous environment--the *Vanguardista* and *Negrista* periods of the pre-Castro era--a frustrated, frivolous and often insignificant expression flourished. The motifs of *ausencia, frío, intrascendencia* appear again: e.g., José Z. Tallet's *Vulgaria* in his volume *La semilla estéril*, both symbolic representative titles. The sterility of Tallet's volume is the same which produced one of Cuba's classical works of social psychology, Jorge Mañach's literary essay entitled *Indagación de choteo* (1928). The *choteo* is seen by Mañach as a social phenomenon, a release from repression in an environment as futile as other less sophisticated periods of Cuban colonialism: "no tomar nada en serio"; "tirarlo todo a relajo"; "tirarlo todo a relajo las cosas serias no será, pues, más que desconocer--en la actitud al menos--el elemento de autoridad que hay o pueda haber en ella: crear en torno suyo un ambiente de libertinaje."[22] Mañach's trailblazing essay yields insights into the tendency of Cubans to laugh serious matters away, shrug them off, or by mockery, reduce them to their lowest absurd, common denominator. In a society lacking dynamics, the *choteo* reflected the hopelessness of an authentic national identity masked by an apparent sense of cheer.

The *Revista de Avance* and the *minoristas* of this period reacted against the concepts underlying Mañach's essay. The *minoristas*, in particular, proposed:

--"la revisión de los valores falsos y gastados"
--"el arte vernáculo y, en general,...el arte nuevo..."
--"la introducción y vulgarización en Cuba de las últimas doctrinas, teóricas y prácticas, artísticas y científicas"
--"la reforma de la enseñanza pública."
--"la autonomía universitaria"
--"la independencia económica de Cuba"[23]

An anti-yankee attitude, the condemnation of a false electoral system and the desire for greater mass participation also characterized the program of the *minoristas*, a program which addressed itself to problems of both society and culture and attempted to define and establish relationships between the two. But, they succumbed to the overwhelming societal

stagnation.

The opposite side of the coin, but an equally revealing portrait of the stasis of the period is the so-called pure poetry and the excesses of *vanguardista* poetry. This literature of "distance" which recalls some of the productions of the Modernist period, is illustrated in works such as Mariano Brull's "Verdehalago", in which sounds replaced transcendental themes or reflected their ultimate absurdity in a morally battered society: "Vengo de Mundolido/Y en Verdehalago me estoy":

Por el verde, verde
verdería,de verde mar
Rr con Rr

Viernes, vírgula, vírgen
enano verde
verdularía cantárida
Rr con Rr.

Verdor y verdín
verdumbre y verdura
Verde, doble verde
de col y lechuga.
Rr con Rr
en mi verde limón
pájaro verde.

Por el verde, verde
verdehalago húmedo
extiéndome. Extiéndote.

Vengo de Mondoloido
y en Verdehalago me estoy.[24]

But there were also movements away from an "absent" or "cold" technically oriented expression--particularly in the examples of the Negrista poetry.

Yet curiously, black poetry was not necessarily popularly oriented, nor an exclusively national expression, in spite of the importance of the African heritage in Cuba. Some of the descriptive, some *costumbrista*, some fundamentally concerned with magic and rite, some socially conscious, some like Brull's sound experiments with Afro-Cuban rhythms. The best poets of the Negrista period, like Nicolas Guillen, cultivated a black, socially conscious literature as the following two examples illustrate:

MULATA
Ya yo me enteré, mulata,
mulata, ya sé que dise
que yo tengo la narise
como nudo de cobbata.

Y fíjate bien que tú

no ere tan adelantá
porque tu boca e bien grande,
y tu pasa, colorá.

Tanto tren con tu cueppo,
tanto tren;
tanto tren con tu boca,
tanto tren;
tanto tren con tu sojo,
tanto tren.

Si tú supiera, mulata
la vedda;
¡que yo con mi negra tengo,
y no te quiero pa na!

•••

MI PATRIA ES DULCE FOR FUERA...

Mi patria es dulce por fuera,
y muy amarga por dentro;
mi patria es dulce por fuera,
con su verde primavera,
y un sol de hiel en el centro.
. . . . . .

ay, Cuba es un pordiosero:
anda hambriento y sin dinero.
pidiendo por caridad,
Aunque se ponga sombrero
y baile en la sociedad.
(Lo digo en mi son entero,
porgue es la pura verdad).
. . . . . [25]

The search for a national expression in art has ironic and often tragic dimensions in a country such as Cuba with a colonial domination of such length. Thus, for example, Negrista poetry which, at first glance, would appear to be such a native form of expression, in point of fact received its first impulse from abroad--once again, a cultural direction imposed from the outside--as early as 1906 when Picasso painted his first canvasses with black themes. The works of Cendras and Frobenius; the arrival of jazz in Europe after World War I; the example of Langston Hughes, all contributed to popularize a form of expression which, though foreign, reflected Cuban cultural roots without destroying them. But, given the political climate of the island in the forties, the *negrista* theme soon spent itself and languished. In its place a more static, interiorized search for spiritual values sprung up the works of the writers who grouped themselves around José Lezama Lima and the magazine *Orígines* (1944-1956), a title as symbolic as others we have pointed up in this brief essay.

Given the state of neocolonialization, and the violent repression of the last years of the Batista regime, the solution after the Revolution of 1959 to the problem of national identity was to continue the search, and to carry it on through a process of decolonialization. After more than three hundred years of frustrated attempts to understand and capture the nature of the national temperament and character, in 1971 the First National Congress of Education and Culture listed as its first objective: Trabajar en el desarrollo de nuestras propias formas y valores culturales revolucionarios." But, following the spirit of Martí's recommendations that the finest way to free man from imitation was to give him the broadest cultural base, the Congress also recommended "Asimilar lo mejor de la cultura universal, sin que no lo impongan desde fuera."[26]

Thus, in Cuban culture and literature we find ourselves still in the stage of learning, of uncovering, of discovering and correcting the nature of national identity. The process presupposses the existence of values (though not necessarily rigidly fixed) of a positive system of interrelated societal institutions of a homogeneous nature which are then reflected in literary works. What has been reflected up to the present is, with some very few exceptions, and in spite of their aesthetic perfection, a culture of stagnation, striving and rebellion. However the search for roots is not limited to Cuba. It is present throughout Latin America. But, Cuba offers a case study, together with Puerto Rico, of the deepest and clearest effects of several centuries of political domination followed by a debilitating neocolonialism. It remains to be seen how the Revolution will encourage the development of "Cuban" values. If this effort is successful, following our theoretical scheme, we should see the development of a "new society."

Notes

[1]"Pintura y revolución," *Revolución*, 31 de enero de 1959, 14.

[2]"History and Literature: Branches of the Same Tree in *Essays on History and Literature*, ed. R.H. Bremmer (Columbus: Ohio State University Press, 1966), p. 140.

[3]The full list, or the ten characteristics of "lo cubano" are: 'arcadismo, ingravidez, intrascendencia, lejanía, carino, despego, frío, vacío, memoria, ornamento". *Lo cubano en la poesía*, 2nd. ed. (Havana: Instituto del Libro, 1970), pp. 574-575.

[4]Ed. Cintio Vitier, 5th ed. (Santa Clara: Universidad Central de las Villas, 1960). Lines 929-933 and 961-968.

[5]José Juan Arrom, "Criollo: definicíon y matices", in *Certidumbre de América* (Havana: Anuario Bibliográfico Cubano, 1959), p. 16.

[6]"Armonía conyugal" in *Colección de artículos* (Havana: Consejo Nacional de Cultura, 1963). p. 213.

[7]It is interesting, and also tragic, that in post-Revolutionary Cuba there is still an ongoing concern from chronicling the experience--in the Twentieth Century!!--of "La gente sin historia", that is, blacks (slave and free) and Chinese.

[8]*Escritos* (Havana: Cultural, 1929), I, 102-103.

[9]Havana: Instituto Cubano del Libro, 1973, pp. 309-310.

[10]José María Heredia; Felipe López de Briñas, Miguel T. Tolón, three Cuban poets.

[11]*Indian priests and/or witchdoctors.*

[12]*"La musa y el poeta" by José Fornaris. Antología de la poesía cubana*, (Havana: Consejo Nacional de Cultura, 1965), III, 30-31.

[13]In the 1888 edition of *Cantos del Siboney*, quoted by Cintio Vitier, *Lo Cubano en la poesía*, p. 159.

[14]*Poesía* (Havana: Dirección de Cultura, 1945).

[15]Writing from the vantage point of a post-Revolutionary view of Cuban aesthetics, Pedro de Oraá expresses a similar concept vis a vis the poetry of the Revolution:

> La refleción o resonancia de la Revolución en la poesía cubana *no está implícita meramente en los versos llamados revolucionarious*, es decir los que observan una temática que especifica la vida revolucionaria y que transmiten la actitud partidaria del poeta. Esos registros son legítimos, pero no privativos: la Revolución ha de estar además en aquella poesía que, escrita en la época, y *partiendo de vivencias derivadas del contorno y la circunstancia reales, prescinde en su testimonio de una temática tal y por lo mismo no es relacionable aparentemente con el paisaje revolucionario.* (emphasis mine)

"La expresión y la acción revolucionaria; (apuntes)", *Unión*, marzo de 1974, 5.

[16]*Prosa* (Havana: Consejo Nacional de Cultura, 1963), II, 54.

[17]Vitier, *op. cit.*, p. 297.

[18]*Obras completas* (Havana: Lex, 1946), II, 110.

[19]*Ed. cit.*, I. 701.

[20]Manuel Pedro González, "La vida literaria en Cuba; Carlos Loveira," Revista de Estudios Hispánicos, enero-marzo, 1929, 77.

[21]Havana, 1927, p. 462.

[22]V. "Una definición inicial" in *Indagación del choteo* (Miami: Mnemosyne Publishing Co., 1969), pp. 17-20.

[23]As reported in José Antonio Portuondo, *Crítica de la época y otros ensayos* (Santa Clara: Universidad Central de las Villas, 1965), 151-152.

[24]*Poesía moderna cubana*, ed. Samuel Feijóo, Vol. IX, no. 4 (1967) of *Islas*, pp. 178-179.

[25]*Ibid*, pp. 213 and 231.

[26]*V. El caso Padilla: literatura y revolución en Cuba*, ed. Lourdes Casal (New York: Nueva Atlántida, n.d.), 105-114.

SYMBOLS IN TWO AFRO-BRAZILIAN LITERARY WORKS: JUBIABÁ AND SORTILÉGIO

Doris J. Turner

Within the word Afro-Brazilian there dwells none of the stark clarity of its apparent counterpart, Afro-American, as used in the United States. In the United States the terms Black, Negro, or Afro-American are used not primarily because of skin color or physical characteristics but rather, and very simply, because of African ancestry. Although a required ingredient, African ancestry is not, however, the touchstone for identifying Brazil's "Black" population. In Brazil, with miscegenation on going and because "the whites have not only encourgaged but given incentive to the dream of whitening,"[1] the word Afro-Brazilian assumes a protean significance; an understanding of this term, in view of the Brazilian reality, emerges oftimes only through a blend of the objective and the subjective. That the label resists a tidy and inviolable definition may be seen, for example, in this passage from Donald Pierson's study, *Negroes in Brazil*: "Vital statistics, however, are still recorded in the city [Salvador] by *color* categories, three being officially recognized: *branco*, *preto*, and *pardo*. These classifications are based upon physical appearances, the principal criteria being pigmentation and their hair texture. Racial intermixture has now proceeded to the point where public officials say no attempt is made to indicate ethnic distinctions. Thus the *branco* category includes many light mulattoes and the *preto* category many dark mixed-bloods."[2]

Although the term Afro-Brazilian is vague, the recognition of a Black, Mulatto, or White Brazilian in literary works seldom presents difficulties in that color is either provided or suggested by the writer. While literary critics normally interpret the Afro-Brazilian to mean Blacks and Mulattoes, questions and responses like those posited by the French sociologist Roger Bastide surely must have surfaced prior to making that determination: "Does the term 'Afro-American' [in Latin America] include all ethnic categories where there is black blood? If not, at what point shall we limit the group we study? One must not dismiss this as a nominal difficulty, for those who claim there is no black problem in Latin America lean heavily on this ambiguity."[3] Bastide later addresses another significant problem that arises when the determination of an ethnic identity is unclear: ". . . where one cannot speak of a single ethnic identity, one cannot speak of a cultural identity either, for cultural identity will tend to shift from constituent nationality groups to the nation as a whole. . . . and if cultural identity shifts from blacks and mulattoes to the nation as a whole, one will find African cultural traits in whites as well as European cultural traits in the descendents of Africans."[4] When sensitive to the phenomenon of these cultural and ethnic shifts, the reader should expect an Afro-Brazilian literary work, in particular, to reveal or to cloak ambivalence and/or ambiguity.

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The present study investigates symbols in two Afro-Brazilian literary works: *Jubiabá* (1935) by Jorge Amado, a White Brazilian and *Sortilégio* (1951) by Abdias do Nascimento, a Black Brazilian.[5] Hopefully, through a study of symbolic meanings in two literary works, each of which presents a Black hero, the reader may come to a deeper awareness as to the nature and quality of Afro-Brazilian experiences as they are manifested sometimes in literature.

PART I: JUBIABÁ

The consideration of a work by Jorge Amado seems fundamental to a study on symbols in Afro-Brazilian literature since the majority of Amado's novels give significant emphasis to various aspects of Afro-Brazilian life. Amado is also an important novelist; universally read and translated, he is in the position to strengthen, shape or reshape a national and international image of the Brazilian and the Afro-Brazilian experience. Amado's *Jubiabá* has been selected for study not only because the novel has a Black hero, but because the Afro-Brazilian religion Candomblé plays a significant role. Significant also is the opinion of the one writer who considers that the hero of this novel, the Black Antonio Balduíno, embodies the hope of the Blacks in Bahia.[6]

Jubiabá is openly typical of the many proletarian novels of the 1930's, for its main theme relates to the unification of the proletariat and the eventual class struggle. The novel presents the life of a Black Brazilian, Antônio Balduíno, from his early shiftless existence to his involvement in a general strike which stimulates in him a social and political awareness. Balduíno comes to represent a complex structure of feelings and social values which both support and transcend the socio-political theme. Through a series of recurring images and situations, however, the Black hero clearly emerges with symbolic force. Yet of what is he a symbol? Does he embody or symbolize the hopes or the dreams of the Blacks in Bahia? Is Antônio Balduíno, as Gilberto Freyre suggests, "the symbol of Negro vitality in Brazil?"[7]

To entertain these questions substantially, we must first recognize that Antônio Balduíno embodies various extended meanings. On one level he emerges as an image of overpowering strength: A strength or a vitality that is directly related to the many events and situations in the novel involving a struggle. Consider Balduíno's daily life of petty brawls and fights, his struggle to affirm himself a free being, his observing of the many poor who are struggling to live, his struggle at the end of the novel in support of the strike, and, in the novel's first chapter, his struggle as a boxer. Because Antônio Balduíno is linked to many situations involving a struggle he does exude vitality. However, there are times when he should be understood as more than a powerful Black hero. A case in point is the symbolic situation of struggle that begins the novel.

The first chapter, "Box", initially would seem a type of movie preview, highlighting a dramatic moment in the protagonist's life and serving to instill immediate enthusiasm. Yet it does much more. Balduíno is presented

as a Bahian heavyweight champion being challenged by a champion from Germany. Positioning this situation first in the novel, followed by chapters presenting Balduíno's chronological development from age eight to twenty-six, suggests the first chapter's imaginative rather than realistic function. Furthermore, since events surrounding this important boxing situation do not reappear in the novel and as only a negligible reference is made to it (p. 181), one senses that it has a special significance. Attention must be given to the opening sentence: "The crowd stood up as if it were a single person." This initial sentence strongly directs the understanding that Balduíno's defeat of the German champion should be viewed as a prophetic and symbolic action in that it relates to many later situations which show Balduíno's solidarity with the poor and to situations which reveal the overwhelming strength of poor workers when they unite in a common struggle. Balduíno's victory suggests not only the power of one individual, it evokes a unified proletariat (symbolized by Black Balduíno) that can defeat those now in power (symbolized by the White German champion).

The image of Black Balduíno as a fighting protagonist from popular society is sustained throughout the novel while another image of him develops simultaneously. When the novel ends, the reader understands that Balduíno, on innumerable occasions, has been viewed with pride by the poor in his society and even as a hero to many of them. This fact is important in that the realistic image of Antônio Balduíno, the popular hero, underlies his emergence as a symbolic hero.

By abstracting from the novel postures which underline the bond between Antônio Balduíno and his society, we note that during the early stages in the novel, Balduíno is presented always as a leader among his peers and that he proves himself to be a master at popular skills (capoeira, guitar playing, composing sambas). Also, his heros are all from popular society--the *cangaceiros* (backland bandits) and the famous historic figure, Zumbi dos Palmares (a runaway slave who became a leader of a Black "Republic" in Brazil).[8] As he identifies all of his escapades as a drifter with freedom and the heroic adventures that are found in the popular folk poem called *ABC*'s, one senses a developing popular hero. Long before the novel ends it is evident that Balduíno, through his actions and adventures, is to be viewed as participating in the popular heroic tradition. This understanding is directed by the over fifty scattered passages in the novel which link Balduíno to the *ABC*'s. The following example passages are representative:

> "E antes de ter dez anos ele jurou a si mesmo que um dia havia de ser cantado num ABC, e as suas aventuras seriam relatadas e ouvidas com admiração. . . (p. 41)[a]
>
> E um homem de vinte e seis anos ainda tem muito que viver, ainda tem que brigar muito para um ABC. (p. 237)[b]

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[a]English translations of the Portuguese quotations follow the notes and are denoted by lower case letters.

Also to encourage the understanding that Balduíno is evolving in a popular heroic direction is the title page of the novel's third division: "A.B.C. de Antônio Balduíno". The novel ends, in fact, with a kind of epilogue which presents a few verse lines from a published *ABC* on Antônio Balduíno. That such a popular poem was written about the Black hero indicates that Balduíno's name and his deeds have been recognized and recorded and his life is to be remembered and sung by the poor just as with other popular heroes who have merited *ABC*'s. Thus, the inclusion of a fragment of the popular poem on Balduíno symbolizes his immortalization as a new popular hero.

Antônio Balduíno, a symbol of class solidarity and the class struggle as well as representing a Folk hero, is a Black Brazilian. Gilberto Freyre sees the following relationship between Balduíno's strength and his blackness: "When Brazilian peasants talk of some powerful machine they call it balduina; and Senhor Jorge Amado's Negro hero seems to have something in him of the locomotive so admired by peasants and small boys, in that he is a human power, the symbol of the people's vitality, Afro-Brazilian vitality."[9] For Fred P. Ellison, Balduíno's color assumes another significance when viewed in light of certain sociai trends prevailing during the time when *Jubiabá* was written: "It [*Jubiabá*] should be considered a product of the campaign during the thirties in Brazil to vindicate the Negro, who, always wearing the badge of slavery, ascends more slowly in the social scale than any other part of the population. Everywhere Amado champions the black man, and nowhere more effectively than in his Negro hero Antônio Balduíno."[10]

It would be judicious to balance Ellison's statement with the fact that Amado, in the early thirties, was an active supporter of the Brazilian Communist Party and was surely aware of the Party's energetic campaign to elicit support of the Blacks.[11] Whether Amado addressed himself to one or both of the campaigns in his decision to create a Black hero is an academic matter. Whichever, the issue should cause one to take a closer look at the Black hero.

The gradual and forceful praise of Antônio Balduíno, the Black hero, tends to hide a completely negative image of Antônio Balduíno, the Black man. When he appears as a young boy he seems intelligent, alert. He contemplates. He is the decision-maker and the leader of a group of young beggars. (See chapters "Infância Remota," "Mendigo," and "Moleque"). However, from the age of eighteen to twenty-six (except for his characterization in the final chapters of the novel where he shows that he is developing a sense of political awareness and universal solidarity with poor workers) Balduíno speaks with dull child-like intelligence:

> Eu penso na minha cabeça que . . . (p. 150)[c]
> Eu estou pensando na minha cabeça que . . . (p. 156)[d]
> Eu to maginando aqui dentro--batia na cabeça . . . (p. 159)[e]
> Eu tou pensando na minha cabeça que . . . (p. 287)[f]

Such recurring emphasis on "I'm thinking in my head" evokes an image of

one who has much difficulty reasoning. The pattern of speech stands Balduíno in relief; no others from poor society begin the process of reasoning by speaking in this manner. Also noticeable in the quality and the texture of his image as a Black man is the fact that not only is Balduíno pictured as an enormous, strong Black, but so too are most of the minor Blacks in the novel. He constantly laughs as do the other Blacks in his world who "laugh only as Blacks know how to laugh" (p. 94.)

To be strong and a Black does not necessarily point to a stereotype; yet, when such traits as "constant loud laughter" and "infantile intelligence" are linked with being strong and Black, one soon recognizes the conventional mold used to identify Black in a society. Balduíno finally becomes a substantial stereotyped Black through Amado's choice of descriptive words which the following cluster of animal images makes apparent:

> Era puro como *um animal* e tinha por única lei os instintos. (p. 26)[g]
> Era forte e alto como uma árvora, livre como *animal* e possuia a gargalhada mais clara da cidade. (p. 113)[h]
> . . . ele corre assim como *um cão* perseguido. (p. 172)[i]
> Ele está cercado, está acuado como *um cao* danado. (p. 176)[j]
> Pula como pulam *os animais*, rápido e sutil. (p. 184)[k]
> Agora o negro Antônio Balduíno . . . recuperou a sua gargalhada de animal livre. (p. 316) [italics mine][l]

The powerful, instinctive, good-natured, laughing black "man", who fights throughout the novel, first for a sense of personal freedom and finally for freedom and equality for the poor through the class struggle, later is described, ironically, as a Black slave (p. 274). The images that create the "man" are barely noticeable; Black Balduíno, the hero, is constantly praised, is constantly being elevated and is presented with great admiration as he is being moved with a mission in the novel. Yet the fact is that the images which create the stereotype are present, and when perceived due to their repetitiveness, they cause a buried motif to surface. The motif does not evoke "race vindication", but rather the implicit denial of the Black man's humanity.

Then why a "Black" hero, if the same hero, while being praised, is presented as the typical negative Black stereotype. An answer comes when we are fully aware that Balduíno's allegiance is with poor Mulattoes, and poor Whites as well as with poor Blacks. He stands not with Blacks, but with the poor; it so happens that the majority of the poor in his society are the Blacks. Thus his black exterior (which Amado persistently emphasizes) symbolically represents another guise for society's poor.

An emerging hero, Balduíno proves that he is to be admired by the other men in his society because of his strength and courage and by women because of his manliness. While he never develops a feeling of love for any of the Black or Mulatto girls with whom he has relations, he does guard a long standing secret "love" for the White Lindinalva. Because this "private devotion" to the White Lindinalva seems to have symbolic significance in the novel it merits examination. Difficulty arises when we try to understand

Balduíno or the novel in some deeper sense because of the Balduíno-Lindinalva relationship. For example, what can we make of the fact that Balduíno saw Lindinalva in all poor Black and Mulatto girls with whom he had sexual relations? Or that her presence on the streets of Salvador once made Balduíno run in anguish? Or that news of her engagement made him lose a boxing match? Nor should we forget that the report of her impending death even made him think of suicide. Such responses surely must indicate that Lindinalva represents some force or power in his life. Yet one of the most consistent aims in his life is his desire to feel himself a free person; hence he is a drifter, he loves girls and leaves them, he laughs loudly, and he fights. Lindinalva neither inspires nor directs him as he moves through life. While at regular intervals he remembers her, to apprehend exactly what she is supposed to mean is difficult. Lindinalva's realistic function, albeit forced, offers no problem. In light of the political theme, she is a useful deus-ex-machina--she dies, leaving a son whom Balduíno promises to protect; the promise forces him to obtain a job; this causes him to become involved in a general strike which brings about his political awareness followed by his realization that success in the class struggle can be achieved only through solidarity. Whatever extra meaning comes from Balduíno's seeking Lindinalva as a saint (p. 270), or from the narrator's saying that Balduíno possesses her via all the girls and women with whom he has sexual relations is not is to be found in the narrator's explanation of her significance:

> Na maravilhosa ventura de amor do negro Antônio Balduíno e da branca Lindinalva esta foi branca, preta e mulata, foi também aquela chinesinha do Beco de Maria Paz, foi gorda e magra, teve uma voz masculina certa noite no cais, mentia como preta Joana. (p. 274)[m]

If these words mean that Lindinalva symbolizes Balduíno's love for all humble women, then the explanation is as contrived as Lindinalva's periodic presence in Balduíno's thougthts. Yet, it is apparent that she is supposed to represent something. Ellison writes that "Balduíno's unrequited love for Lindinalva, . . . may be regarded as a symbol of the Negro's unconscious quest for purity."[12] Seemingly, the problem with the Lindinalva "symbol" is that it never grew out of the novel. Apparently Balduíno, as a hero, needed an ideal or a guiding light, and he was given one. Amado's imposing upon the Black Antônio Balduíno some kind of ideal in the form of the White Lindinalva perhaps speaks more to the author than to *Jubiabá*.

Concerning Amado's presentation of the Afro-Brazilian religion Candomblé in *Jubiabá*, critical opinion has been laudatory. For example, from the extensive study, *O Negro Na Ficção Brasileira* we read: "Estes quadros da religião africana apresentados por Jorge Amado são alguns dos melhores e mais autênticos da literatura brasileira . . . O resultado é que o leitor não se sente como um turista ou um estranho admirando ritos misteriosos, mas como uma pessoa interessada na vida de Antônio Balduíno e sua gente em seus vários aspetos".[13n] Artur Ramos, the late Brazilian anthropologist, writes that *Jubiabá* is "a novel of the religion and

the rites of the Bahian Negroes and a work in which the Negro tells his own fascinating story."[14] From Russell Hamilton's study, which traces the evolution of Amado's novelistic approach to Afro-Brazilian cults, comes the following observation: "With these three novels [*Jubiabá*, *Mar morto* and *Capitães da areia*] Amado goes beyond the fascination for the cults displayed in his first three works. Here he presents a sympathetic view of Afro-Brazilian culture. He uses *candomblé*, its gods and priests, as symbols of Negro freedom, and, it should be noted, Negro is practically synonymous with poor. . . .In the chapter 'Macumba' Jubiabá presides over a *candomblé* ceremony carried out in secrecy for fear of the police. For the people of Capa Negro Hill the ceremony provided spiritual and physical abandon. Even a white interloper shares in the cathartic effects of the music, perhaps reflecting Amado's views as a sympathetic spectator.[15] Hamilton later comments on Amado's presentation of the ritual dance: "Unlike those nineteenth-century writers who saw the dancing as frenetic and the singing as senseless gibberish, Amado sees the ritual from within. He sees the dancing as primitively beautiful and tends to romanticize the ritual and its participants. . . ."[16]

Perhaps it is because a forceful and impressive symbolic Black hero emerges from the novel and perhaps it is because Amado is openly sympathetic with those from poor society that it is difficult to see immediately exactly what the Afro-Brazilian religion is in *Jubiabá*. The chapter "Macumba" does open by suggesting an elevated quality of Candomblé as the narrator describes the rising sounds of the religious drums: "Da casa do pai-de-santo Jubiabá vinham sons de atabaque, agogô, chocalho, cabaça, sons misteriosos da macumba que se perdiam no pisca-pisca das estrêlas, na noite silenciosa da cidade" (p. 100)[o]. And at times the monotony of the ritual is suggested as Amado slows down the narrative movement by presenting the African deities Xangô and Omolu pausing to greet several of the people present at the ceremony. However, when we consider the words and images used by Amado to describe the climax of the sacred dance (that is, those moments when the religious dancer has received the spirit and is possessed by an African God) we should see what the nature and quality of the Afro-Brazilian religion is in this novel:

> Foi quando Joana, que já dançava como se estivesse em transe, foi possuída por Omolu, a deusa de bexiga. . . . E o tonco de Joana era perfeito de beleza, os seios duros e pontiagudos furando o pano. Mas niguém via nela a negrinha Joana. Nem Antônio Balduíno via a sua amante Joana. . . . (p. 102)[p]

> Requebravam o corpo ritualmente, mas êssé requêbro era sensual e dengosa como corpo quente de negra, como música dengos de nergo. (p. 103)[q]

> Oxolufã, que era Oxalá velho, só reverenciou Jubiabá. E dançou entre as fietas até que Maria do Reis caiu estremunhando no chão, assim mesmo sacudindo o corpo no jeito da dança, espumando pela bôca e pelo sexo. (p. 104)[r]

What Amado presents to the reader is not a "from within" vision of the religion, for there is nothing in his presentation which evokes a feeling of a spiritual transcendence. These passages in the novel reduce the sacred dance to a sensual, erotic experience. Furthermore, there are key sentences like

> Música . . . que excitava doidamente. (p. 102)[s]
> Agora todos estavam excitados. (p. 103)[t]
> Havia . . . corpos que tremiam no delírio da dança sagrada. (p. 103)[u]
> Na sala estavam todos enloquecidos e dançavam. . . . (p. 104)[v]

which reveal an image of religious possession which, besides being sensual, is an expression of collective madness. One should recognize that the narrator points out that it is the outsider or the Whites who see the religious dance as sensual; not the Blacks. Then one should also recognize that it is the narrator who selects to withhold the Black's vision of his religion while opting to describe spiritual possession as sensual. This same surface manner of seeing the Afro-Brazilian religion reappears when the narrator describes a Black girl with whom Balduíno has just spent the night:

> E quando pela madrugada o negro saiu, o corpo da dos Reis ainda era macio e quente, mas não era mais virgem. Tinha sido melhor que Oxalá, o maior dos santos. (p. 117)[w]

As Candomblé is an Afro-Brazilian religion, the comparison should be viewed as sacrilegious. By comparing spiritual with sexual possession Amado neither honors nor shows respect for the religion of the Blacks.

The sensual imagery that identifies Candomblé in *Jubiabá* surfaces again in the novel with the description of a circus dance performed by the Black Rosenda Rosedá:

> Ela rebola as ancas . . . Desapareceu tôda, só tem ancas. As suas nádegas enchem o circo, do teto até a arena. Rosenda Rosedá dança. Dança mística de macumba, sensual como dança religiosa, feroz como dança da floresta virgem. . . . A dança é rapida demais, e religiosa demais e êles são dominados pela dança. Não os brancos que continuam nas coxas, nas nádegas, no sexo de Rosenda Rosedá. Mas os negros sim. . . . dança religiosa dos negros, macumba, deuses da caça e da bexiga, a saia voanda, os seios saltando. . . . (p. 214)[x]

Here we have a presentation of buttocks, hips, breasts and sex all selected to evoke the "mystic dance of macumba, sensual as the religious dance." Through the use of the image "feroz como dança da floresta virgem", Rosenda's dance and by extension the Afro-Brazilian religious dance both suggest an animalistic excitement. Here again, Amado writes that it is the outsider who, when witnessing an Afro-Brazilian religious dance, sees only the erotic; the Blacks, we are told, see the dance from within. However, in the descriptive passages on Candomblé it was the author who selected to record what "os brancos" see. And the presentation of Candomblé in *Jubiabá* reflects this. The aggregate of images used to create the vision of *Jubiabá*'s Candomblé manifests implicitly a denial of the

Afro-Brazilian religion as a religion, rendering it a wild emotional manifestation of primitive sensuality and eroticism.

As for the old religious leader, Jubiabá, his representational value is clear. He, as a "Father-of-the-Saint" as a practitioner in witchcraft, and as a respected counselor in the community, represents religious, social, moral, and educational leadership within the society of the poor. However, there are times when Jubiabá functions symbolically; for example, in the chapter "Primeira noite da greve." Here, Jubiabá tries but unsuccessfully, to rid his religious enclosure of the African deity Exu. It is only when Balduíno appears that Exu leaves. Because Exu's departure is necessary before a Candomblé service can begin, the incident suggests that Jubiabá has lost much of his power as the spiritual leader and that he has been superseded by the symbolic Antônio Balduíno. Then, when Balduíno, who since childhood has been a follower of Candomblé, denounces it (pp. 287-88), his repudiation of the Afro-Brazilian religion suggests what popular society likewise must do in order to eventually attain a better life. Later in the novel, during Balduíno's last encounter with Jubiabá, the latter's simple act of bowing his head to Balduíno (p. 314) culminates the symbolic relationship between the two, as it shows that the old religious leader, through juxtaposition with Balduíno has been rendered a useless element in his society.

PART II: SORTILÉGIO

In the city of Rio de Janerio Abdias do Nascimento founded the Black Experimental Theater in 1944 and the Museum of Black Art in 1963. The establishment of both cultural organs represents Nascimento's resolve to work toward the restoration of the values of African culture in his country and to address "the challenge of artistic creation that would signify a unique Afro-Brazilian esthetic."[17] In speaking of the social role of the Black Experimental Theater, Nascimento writes: "We always try to emphasize a norm of action that will be neither idealistic nor ideological, because we desire the transformation of an adverse reality without recourse to truculence, without the radicalization of hate."[18] Like the Jorge Amado before 1958 who felt that literary works should serve to direct social and political change, Nascimento has viewed Afro-Brazilian drama also as an instrument for change. However, whereas Amado's creative literature from the early 1930's to 1954 mainly expresses a political commitment to Russian communism,[19] Nascimento's theater expresses a commitment to the eradication of racial and cultural discrimination in Brazil.[20]

Sortilégio is one of nine dramatic works published in 1961 in the first anthology of Afro-Brazilian theater, *Dramas para Negros e Prólogo para Brancos*. Written in 1951, *Sortilégio* was staged only in 1957, for Brazilian censors had condemned it as immoral and forbade its theatrical production. According to the author, *Sortilégio*, written expressedly for the Black Experimental Theater, "had its vital nerve in the culture shock, and it proposed a Negro aesthetic as an essential part of the make-up of a genuinely Brazilian play."[21]

While a definition for "genuinely Brazilian" is open to debate, Nascimento considers the term to have a meaning grounded in folk culture as opposed to official culture. He addressed himself to the issue of two cultures in Brazil during an interview when he said that Brazilian official culture "is not Brazilian, it is imitation European culture. Every cultural quiver in Europe is felt some time later in Brazil. Futhermore this official culture cuts itself off from the real Brazil, the world of the folk."[22] While recognizing the contribution of the Indian, Nascimento considers folk culture as essentially Afro-Brazilian which he says is given official recognition mainly in museums and by folklorists. He believes that his nation does not support Afro-Brazilian culture due to a fear of Blackness and because "should they turn to the folk the entire complexion of Brazil would change."[23] His giving a preeminence to Brazilian folk culture is totally reflected in *Sortilégio* in as much as the play is a concrete manifestation of Nascimento's belief that "the Afro-Brazilian theater ought to be a continuation of the Yoruba folk culture in Brazil."[24]

When Nascimento speaks of *Sortilégio* as having "its vital nerve in the culture shock", he is perhaps directing attention to the drama's realistic narrative line which contains an emotional outcry against racial humiliations and injustices committed against Blacks because of their blackness. Perhaps also a "culture shock" is the drama's implicit directive to Afro-Brazilians to recognize and to respond, as Blacks, to their objective social condition. However, *Sortilégio* is a powerful one act drama which suggests a multiplicity of extended meanings. One basic perception that emerges from the play is the simultaneous expression of the existential unity between the Afro-Brazilian and his African cultural heritage, and the disunity, discordance, and turbulence in the world.

Within the semi-darkness of a moonlite night, a rustic chapel to the African God, Exu, and a large sacred fig tree stand upon a high hill in a wooded area. In this secluded site an Afro-Brazilian religious ceremony is about to commence. The drama begins with three religious women called "daughters of the saint" (*filhas de santo*) crouching near the sacred fig tree completing a ritual offering to Exu in compliance to his orders. The offering is completed with the sacrificial killing of a black rooster suggesting that they are performing an act of sorcery which calls for the death of a victim. The opening dialogue reveals that the protagonist of the play, a Black lawyer named Dr. Emanuel, has been destined for death by Exu at midnight. He has been summoned to the religious grounds and will be sacrificed because of irreverence to his African heritage--he has denied Exu, he has forgotten the Orixás (African Gods) and he has dishonored Obatalá (the greatest of the Orixás). In the opening scene we are informed that following his sacrifice "he will return without memory, pure and innocent like a new born, to the great illuminated night of Aruanda . . . where the Orixás live" (p. 165).

Onto this backdrop the Black lawyer appears breathless and emotionally distraught. The secluded dark area offers him a temporary respite in his flight to freedom and from the police. After having killed his

wife, he has climbed up the hill from the city below. It is essential to point out here that while the stage directions speak to only one setting--the Afro-Brazilian religious grounds in the hills--the drama's unfolding reveals another--the invisible city below. The objective presence of the city below is felt first by Dr. Emanuel's arrival to the hill, fleeing from the city. Then as the drama develops, the spectator is consistently made aware of the city's existence and its relationship both to Emaneul and to the followers of Candomblé:

> Aí, Exu. Abre um "terreiro" lá na cidade.)p. 170)[aa]
> . . . olha rápido para a ribanceira. (p. 172)[bb]
> Ainda não vejo ninguém. Mas tenho certeza que eles virão.
> Nem aqui no alto do morro nos dão sossêgo. (p. 174)[cc]
> Começa a clarear lá embaixo. Distingo alguma coisa.
> Se eles tentarem subir . . . (p. 181)[dd]
> Uns pontinhos escurors se mexem lá embaixo. São eles. (p. 182)[ee]

Emaneul's constant allusions to the city are voiced in fear and frustration and his continuous peering downward also makes it clear that the two settings symbolize the divided polarized world in which the Black protagonist lives. Emanuel's dialogues are dramatic exposés on racial discrimination practiced in the city below. Even the reason for his becoming a fugitive has racial implications. Racial and cultural rejection also reach those who are followers of Candomblé. "A polícia costuma dar batidas nos 'terreiros.' Prendem tambores sagrados, filhas e pais de santo" (p. 166).[ff] Thus, Emanuel's flight from the city of the White world below to the visible Black religious world above underscores racial intolerance as the major divisive force in the world of *Sortilégio*. Also, as the drama spatially locates its White world in an area down below, the city can also be viewed as a symbolic Hell.

Besides the polarity and tension created by alternating the world perspective in *Sortilégio* between the mysterious religious world above, and the invisible and menancing world below, the drama reveals another spatial cleavage. From the moment when Emanuel is aware that he is on Candomblé ceremonial grounds he verbally attacks and scorns the Afro-Brazilian religion:

> Ah, é um despacho. Ate galo preto. Então é para Exu. Quanto porcaria. (p. 166)[gg]
>
> É por isso que essa negrada não vai para a frente. Tantos séculos no meio da civilização . . . . e o que adiantou? Ainda acreditando em feitiçaria . . . Deuses?! Por acaso serão deuses essa coisa que baixa nesses negros boçais? . . . Quanta ignorância. (p. 167)[hh]
>
> Acreditar que essa droga é sagrada. Capaz de fazer prodígios. Milagre! Pois sim. Só mesmo na cabeça ôca de macumbeiros. (p. 182)[ii]

Emanuel tries to isolate himself from his new surroundings, the Black religious world, as he does not want to tolerate its presence. He rejects

Candomblé, considering it uncivilized worship practiced by ignorant Blacks. Reacting in this manner, he reveals himself to be a man who is both victim and perpetrator of racial and religious intolerance. Thus, with his arrival on the hill, a clear symbolic division within the Afro-Brazilian world is created. The division, like that which exists in the city below, has been provoked by racial and cultural intolerance. However, the sense of alienation now is being created by the anti-Black stance of an educated Black who has accepted the White world and its standards.

The fact that Emanuel is the only "living" character in the drama directs one toward another level of his dramatic meaning. (The three religious women, the *filhas de santo*, who begin and end the drama, because of their mysterious other-world manner of speaking and because of their power to divine, identify with the world of voices and African Gods. Their dramatic function relates them to the mythological Fates). Emanuel's plight is not only that he lives in a divided world, but that the divisions within his world have caused a radical division within him. Being "alone" on the stage depicts his personal dilemma in sharp relief. The foundation for Emanuel's inner conflict is laid bare: He is a Black man who has rejected the Afro-Brazilian world to which he is linked vitally, and who, in turn, has been rejected by the White world which he has accepted. His personal drama reveals that as long as he maintains his limbo stance he will remain objectively and symbolically a man alone; a totally disinherited being; a Black man without a social or a spiritual world.

Within the context of his rejection of the Afro-Brazilian world, Emanuel's dramatic situation is ironic; for while he denigrates the Black religion and its ritual, he is unaware that he has entered a world of African Gods and spirits who watch over him and control his movements and his destiny. Creatively, the emotional tension that surfaces from the parallel movement of these opposing situations is echoed, increased, and sustained by the steady rhythmic beats from the sacred drums, by the religious hymns, and by the controlling pantomime movements of an Orixá.

The inconsistent nature of Emanuel's past relations with two women contributes to the already established sense of disunity in the drama. Emanuel, in his longing for love and happiness, betrays a divided and contradictory psyche in his attraction to Black Efigenia (a former sweetheart) and White Margarida (his wife); both women appear in the drama as dream-like manifestations from the past. Efigenia, he remembers, when young and still innocent, was forced by him to abandon her interest in Afro-Brazilian culture because he, Emanuel, was ashamed of Black culture. He encouraged Efigenia to improve her status by identifying more with White society. Efigenia, as a character, seems to represent the Black woman who responds to the pressures of White society by rejecting her Blackness and attains the status of a prostitute--another form of self destruction (p. 164). Margarida's presence addresses the problem associated with the White woman in society who is attracted to the educated Black man marries him and soon reveals strong feelings of racial prejudice. The destructiveness of social and cultural prejudices and the unhealthy climate they create

is dramatized by Efigenia being a prostitute, by Margarida killing her unborn child rather than face the possibility of giving birth to a Black or dark skinned baby, by Emanuel killing his wife, and by his extreme mental and emotional oscillations.

One example of Emanuel's paradoxical thinking is presented near the end of the drama, prior to the sacrifice, when he reveals his reasons for the murder. If we accept his last confession (a ritualistic act of contrition) as truth for him, we find it riddled with contradication and absurdities, of which he seems totally unaware. Emanuel implies that he killed his wife because she represented oppression and humiliation and because he did not want a son by her: "Eu não podia amar uma criatura que teria a marca de tudo que me renegou" (p. 195).[ll] To kill Margarida so that she would never bear him a child mixed with "White blood" is suspicious reasoning. Moreover, when Emanuel's confession ends with his expressing his dream to have had a strong Black son possessing "punhos de aço para esmagar a hipocrisia do mundo branco" (p. 195)[kk], the words ring falsely and the confession presents again a protagonist who never scrapes the surface of his personal dilemmas as a marginal Black. At the end of the drama, Emanuel accepts his sacrifice, never perceiving his own hypocrisy nor ever realizing the absurdity of desiring a Black son while married to a White.

The impression of total disorder and of a divided world contrasts with the dominate dramatic superstructure of the Afro-Brazilian religious world. Order is communicated through the continuous pulsating rhythms from the sacred drums and by the ceremonial hymns and rituals. Through Emanuel's actions, we can observe the drama's steady, although veiled, ritual movement from prophecy to the fulfillment of the central ritual: the sacrifice. By giving careful attention to his actions we find that, as he denounces social injustices, he moves in ritual, being propelled by the power of an invisible African deity. Thus, Emanuel unknowingly performs the ritual obligations due to Exu: He drinks Exu's rum, smokes Exu's cigar, handles Exu's lance. Within this context of ritualistic acts, Emanuel is being readied symbolically for the sacrifice, while he is being moved simultaneously toward becoming a new Orixá. This is the understanding communicated indirectly; for objectively he profanes Exu's offering in order to defy the religion and to demonstrate his superiority over what he considers primitivism. Another central act which augments the ordered dramatic movement occurs when Emanuel disrobes and hurls his clothing downward to the city (p. 193). This should be understood as a cleansing ritual, symbolizing Emanuel's complete rejection of White society. As he stands awaiting his destiny--dressed in archetypal sacrifical apparel (p. 197)--he represents the civilized Black's total acceptance of his African heritage.

In his article, "The Negro Theater in Brazil," Nascimento quotes Roger Bastide as having said the following about *Sortilégio*: "From the point of view of ideas, it is the drama of the Negro, a marginal person between two cultures, the Latin and the African (the same as between two women, unfortunately both prostitutes); one can argue with the solution, the return

to Africa. . . . The salvation is in the mechanics tied to an African mystique, and Brazil can bring this message of cultural brotherhood to the world. But from the point of view of theater, this return to Africa is pathetic; by means of the drink of Exu and madness a whole world returning to the darkness of its soul."[25] While one might personally feel that "this return to Africa is pathetic," *Sortelégio* does not seem to communicate this idea. If Emanuel's sacrifice and his return to Africa were understood simply in terms of the textual statement, "and he will return without memory, pure and innocent," his death would be a bizarre and meaningless evasion of life and his spiritual return to Africa (Aruanda) would be but a hapless and pathetic journey.

Human sacrifice is the core symbol in the drama, and therefore its significance should be examined. Emanuel suffers as a Black. He has killed and has sinned against the Black religion. Being an educated Black, being raised a Catholic, and being married to a White women identifies Emanuel with the White world. Thus, as a Black/White he sins against Afro-Brazilian culture. His sins are similar to those practiced by many others in the world below. Yet he was chosen for death. Being no different than others in his world yet being chosen for sacrifice makes Emanuel both a realistic and a symbolic sacrificial scapegoat. A definition of an archetypal sacrificial scapegoat seems apropos: "The Hero, with whom the welfare of the tribe or the nation is identified, must die in order to atone for the people's sins and restore the land to fruitfulness."[24] So the hero, Emanuel, dies for his own sins and for the sins of others. An understanding of the meaning of this sacrifice is encouraged through a consideration of his name. In the drama the import of Emanuel's name is illuminated through the voice of his dead mother. "Não blasfema, meu filho, tirei seu nome da Bíblia. Emanuel quer dizer Deus conosco" (p. 184).[11] These suggestive words directly relate the Emanuel of *Sortilégio* to the biblical Emanuel--the Savior and the Messiah, the Christ. The symbolic relationship between the two Emanuels points,in part, to an understanding of the Black Emanuel's sacrifice. Speaking to this issue, let us remember that *Sortilégio* is ritual drama and as such is a communal experience performed in order to bind people together while attempting to order chaotic experiences. That *Sortilégio* unmasks the source of its chaotic experiences is evident. In view of the reasons why Black Emanuel was sacrificed and redeemed, his death symbolizes the possible redemption of all others in his world. However, redemption in the drama is predicated on social awareness and the necessity for racial/cultural tolerance and acceptance. The affirmation of redemption in *Sortilégio* communicates the possibility, through awareness and change, for a united and harmonious world.

NOTES

[1]Antônio Olinto, "The Negro Writer and the Negro Influence in Brazilian Literature," *African Forum*, No. 4 (Spring 1967) p.5.

[2](Carbondale: Southern Illinois Univ. Press, 1967), pp. 126-27.

[3]"The Present Status of Afro-American Research in Latin America,'" *Daedalus*, No. 2 (Spring 1974), p.111.

[4]*Ibid*.

[5]All subsequent references are to Jorge Amado's *Jubiabá* (São Paulo: Martins, 1961). References to *Sortilégio* are from Nascimento's *Drama para Negros e Prólogo para Brancos*: Antologia de Teatro Negro-Brasileiro (Rio de Janerio: Edição do Teatro Experimental do Negro, 1961), pp. 159-97.

[6]Gregory Rabassa, *O Negro na Ficção Brasileira*, Biblioteca de Estudos Literários, Num. 4 (Rio de Janerio: Edições Tempo Brasileiro, 1965), p. 283.

[7]*New World in the Tropics*: *The Culture of Modern Brazil* (New York: Vintage Books, 1963), p. 218.

[8]Zumbi (or Zambi) was the title given to the chief of a large Black settlement in a section of Alagoas called Palmares. Palmares, which was the first great epic stand of Blacks in Brazil, flourished from 1630 to 1697. It was an extraordinary experiment in communal life (most of the inhabitants were runaway slaves), though its history is incompletely known. The "Republic of Palmares" appears to have passed through three distinct stages and it was to the last (1674-1697) that Zumbi belongs. (Suggested references in English: Charles E. Chapman, "Palmares: The Negro Numantia," *Journal of Negro History*, III, No. 1 (January 1918) pp. 29-32; Irene Diggs, "Zumbi and the Republic of *Os Palmares*," *Phylon*, XIV, No. 1 (1953) pp. 62-69; R.K. Kent, "Palmares: An African State in Brazil," *Journal of African History*, VI, No. 2 (1965) pp. 161-75).

[9]*New World in the Tropics*, p. 218.

[10]*Brazil's New Novel* (Berkeley: Univ. of California Press, 1954), p. 94.

[11]Ronald H. Chilcote, *The Brazilian Communist Party: Conflict and Integration* 1922-1972 (New York: Oxford Univ. Press, 1974), p.40; pp. 163-64.

[12]*Brazil's New Novel*, p. 95.

[13]Rabassa, pp. 275-76.

[14]Quoted by Fred. P. Ellison in *Brazil's New Novel*, p.94.

[15]"Afro-Brazilian Cults in the Novels of Jorge Amado," *Hispania*, No. 2 (May 1967), pp. 245-46.

[16]*Ibid*., pp. 246-47.

[17]Abdias do Nascimento, "Afro-Brazilian Culture," *Black Images*, Nos. 3 and 4 (Autumn and Winter 1972), p. 41.

[18]"The Negro Theater in Brazil," *African Forum*, No. 4 (Spring 1967), p. 52.

[19]Miécio Tati, *Jorge Amado Obra* (Belo Horizonte: Itatiaia, 1961).

[20]"The Negro Theater in Brazil," pp. 43-44.

[21]*Ibid.*, p. 49.

[22]"An Interview with Abdias do Nascimento," *Black Images*, Nos. 3 and 4 (Autumn and Winter 1972), p. 39.

[23]*Ibid.*

[24]*Ibid.*, p. 40.

[25]*The Negro Theater In Brazil*, p. 49.

[26]Wilfred, L Guerin, Earle G. Labor, Lee Morgan and John R. Willingham, *A Handbook of Critical Approaches to Literature* (New York: Harper & Row, 1966), p. 121.

English Translations of Portuguese Passages from the Text of:

"Symbols in Two Afro-Brazilian Literary Works:
Jubiabá and *Sortilégio*"

PART I: *JUBIABÁ*

[a]And before he was ten years old he swore to himself that one day he would be sung in an *ABC*, and his adventures would be related and heard with admiration . . . (p. 41)

[b]And a twenty-six year old man still has much more to live, still has to fight much more in order to merit an *ABC*. . . . (p. 237)

[c]I think in my head that . . . (p. 150)

[d]I am thinking in my head that. . . (p. 156)

[e]I'm 'maging within here--he hit his head . . . (p. 159)

[f]I'm thinking in head that . . . (p. 287)

[g]He was pure like an animal and his instincts were his only law. (p. 26)

[h]He was strong and tall like a tree, free like an animal and possessed the most clear burst of laughter in the city. (p. 113)

[i]. . . he runs just like a pursued *dog*. (p. 172)

[j]He is surrounded; he is trapped liked a cursed *dog*. (p. 176)

[k]He jumps like *animals* jump, rapid and subtle. (p. 184)

[l]Now black Antônio Balduíno . . . regained his free *animal-like* laughter. (p. 316) [Italics mine]

[m]In the marvelous love venture of black Antônio Balduíno and white Lindinalva she was white, black, and mulatta; she was also that little Chinese woman from the Maria Paz side street; she was fat and thin; she had a masculine voice a certain night on the dock; she would lie like black Joana. (p. 274)

[n]"These scenes of the African religion presented by Jorge Amado are some of the best and most authentic in Brazilian literature. . . The result is that the reader does not feel like a tourist or a stranger admiring mysterious rites, but rather, as a person interested in the life of Antônio Balduíno and his people in their various aspects."

[o]"From the house of the 'pai-de-santo' Jubiabá came sounds from drums, metal bells, rattles, and gourds; mysterious sounds of macumba that were lost in the twinkling of the stars, in the silence of the city" (p. 100).

[p]That was when Joana, who already was dancing as if in a trance was possessed by Omolu, the god of small-pox. . . . And Joana's torso was a perfection of beauty, with her firm and pointed breasts thrusting under her blouse. But no one saw her as little black Joana. Not even Antônio Balduíno saw his girl friend Joana. . . (p. 102)

[q]They were swaying their bodies ritually, yet that languishing movement was sensual and womanly like the hot body of the black woman, like the whining music of the black man. (p. 103)

[r]Oxolufã, who was the old Oxalá, only reverenced Jubiabá. And he danced among the religious initiates until Maria dos Reis fell on the floor stretching, shaking her body in the manner of the dance, foaming from her mouth and from her sex. (p. 104)

[s]Music . . . that excited insanely. (p. 102)

[t]Now every one was excited. (p. 103)

[u]There were . . . bodies that trembled in the delirium of the sacred dance. (p. 103)

[v]In the room all were insane and were dancing. . . . (p. 104)

[w]And when, in the morning, the Negro had left, the body of Dos Reis was still soft and hot, but she was no longer a virgin. He had been better than Oxala, the greatest of the saints. (p. 117)

[x]She swings her hips . . . She completely disappears; she has only hips. Her buttocks fill the circus, from the roof to the arena. Rosenda Roseda dances. It is the mystic dance of macumba, sensual like the religious dance, fierce like the dance of the virgen forest. . . . The dance is too rapid; it is too religious and they are dominated by the dance. Not the whites who fix attention on the thighs, the buttocks, and the sex of Rosenda Roseda.

But the blacks, yes. . . .religious dance of Negroes, macumba, gods of the hunt and of small-pox, her skirt flying, her breasts bouncing. . . . . (p. 214)

PART II: SORTILÉGO

[aa]Hey Exu. Open a religious house there in the city. (p. 170)

[bb]. . . he looks rapidly toward the steep slope. (p. 172)

[cc]I still don't see anyone. But I'm sure they will come. Not even here high up in the hills do they give us peace. (p. 174)

[dd]It's beginning to clear down below. I can distinguish something. If they try to climb up . . . . (p. 181)

[ee]Some little dark dots are stirring down below. It's them (p. 182)

[ff]"The police are accustomed to tearing up the religious sites. They seize the sacred drums and arrest the 'daughters-of-the-saint and the Candomble priests." (p. 166)

[gg]Oh, it's an offering. Even a black rooster. Then it's for Exu. What a lot of rubbish. (p. 166)

[hh]It's because of this that that pack of blacks aren't getting ahead. So many centuries in the midst of civilization . . . and what has it done? Still believing in witchcraft . . . Gods? By chance are they gods that thing that descends in those uncouth Negroes? So much ignorance. (p. 167)

[ii]To believe that that junk is sacred. Capable of performing wonders. Miracles. Of course. Only in the empty head of the witch doctors. (p. 182)

[jj]I couldn't love a child who would have the mark of all that denied me. (p. 195)

[kk]. . . fists of steel to smash the hypocrisy of the white world (p. 195)

[ll]Don't blaspheme, my son, I took your name from the Bible. Emanuel means God is with us. (p. 184)

THE HISTORICAL ROOTS OF LATIN AMERICA'S UNDERDEVELOPMENT

E. Bradford Burns

A distressing enigma characterizes Latin America: an overwhelming majority of the people live in desperate poverty in an area of great potential wealth. By all standard definitions Latin America remains underdeveloped. Malnutrition, poverty, illiteracy, under-and unemployment are endemic. Depressing as the statistics are, the trend in recent years has been for them to become grimmer, even in the few privileged areas. For example, São Paulo, long the dynamo of Brazilian economic growth, has witnessed a sharp rise in infant mortality, a slight decline in life expectancy, and a deterioration of public health in the past decade. The agricultural performance of most of Latin America bodes poorly for the future. Per capita production falls for most vital foods, and food imports rise as the nations reveal less capacity to feed themselves. In neighboring Mexico, 84 percent of the population suffers some nutritional deficiency; only 9 million of the 56 million Mexicans regularly eat meat, eggs, and fish and drink milk. Hard earned foreign capital needed to initiate development drains away to purchase food these nations are fully capable of producing themselves. The Inter-American Commission on the Alliance for Progress concluded in 1972 that the gap between the impoverished many and the privileged few in Latin America was wider than it had been ten years before.

The thoughtful observer of Latin America seeks an explanation for the prevalent poverty and misery. Some experts deplore the population explosion, the Latin American population increases at about 2.3 percent a year, as the cause. Yet, Latin America remains one of the least populated regions of the world. At any rate, a century ago when Latin America had but a fraction of its present population it suffered a proportionate amount of poverty. Others point to the geography as stingy, but Latin America has managed for nearly five centuries to supply the world with a wealth of minerals and agricultural products. It probably has been dispossessed of more wealth over a longer period of time than any other part of the Third World. While some areas of Latin America may be barren, others abound with riches, and the balance favors Latin America. Although now disguised under polite language and euphemisms, the charge persists that Latin Americans for one reason or another lack the skill, intelligence, drive, or ability to enrich themselves. Considering that their diets are minimal to inadequate, their education rudimentary, and their limited health facilities concentrated in the capital cities, the Latin Americans excel at work. The peasant is in the field from dawn to dusk; the worker puts in more than eight hours a day at difficult tasks. The insidious myth of the native sleeping under a sombrero and propped up against a cactus persists in obscuring the outstanding intelligence, industry, and perseverance of Latin Americans. Stereotypes caress "racial" thinking.

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Some experts argue that only greater technology will "develop" Latin America. However, Latin America has been importing the most up-to-date technology from abroad for at least a century and a half. Recent importations succeed mainly in expanding unemployment and stockpiling industrial goods which the population cannot afford to buy. Technology has helped foreigners to exploit Latin America's resources, but it has contributed little to raising the standard of living of the average Latin American.

A more profound explanation of persistent poverty in the midst of potential wealth is needed. History will help unravel the explanation. Iberian institutions, partly feudal and partly capitalistic, were implanted in Latin America in the sixteenth century, took root, and still flourish. The vast lands fell into the hands of relatively few owners; the labor force was regimented to produce a few items for export. The Iberian mercantilist policies existed primarily to insure benefits to the metropolises, Spain and Portugal. The New World was their "milch cow." Independence did not alter those institutions. The New World elites took command of their own governments which they cloaked in the exotic garb of foreign democratic rhetoric, but they had found the colonial system too favorable, too comfortable to dare tamper with the basic institutions. They preferred to adapt them to the new circumstances. Plantations and haciendas grew in size in the nineteenth century, always at the cost of Indian communities and the small landowners. Generous with loans, investments, and technology, Great Britain immediately replaced Spain and Portugal as the metropolis and soon exerted far more economic control than the old Iberian courts had ever dreamed possible. The elites, enamored with European ideas, tried to adopt the latest novelities from abroad, usually ill suited to the local scene and often incompatible with the colonial institutions still dominant in Latin America. The drive toward modernization only deepened dependency. The new railroads and renovated ports, for example, simply speeded up exploitation and export of raw products, impoverishing Latin America at an ever more rapid pace. At any rate, anything more than "cosmetic" modernization was impossible in nations whose basic institutions still remained neo-feudalistic.

Economic independence was doomed so long as the Latin American elite clung to their institutions from the Iberian past. It is those basic institutions which concentrate all the land in the hands of the few, restrict political power to the privileged, demean labor, and concentrate on an export economy, which preserve an unequal distribution of the wealth, prevent rational industrialization, inhibit agrarian development, prohibit the majority from expressing its opinion and enacting its will, limit per capita income, deny health care to the majority, and subordinate local economic growth to international considerations. In short, these institutions perpetuate dependency, a situation in which Latin America's economy is subordinate to the development or expansion of the metropolis--in the twentieth century the United States replaced Great Britain in that role. The economy of Latin America can grow only in response to the expansion of

the metropolis. Such economic dependency presupposes a political subordination, encourages cultural imitation, and perpetuates social iniquity.

There is no way Latin America can develop within its present structural and institutional confines. Development--to distinguish it from growth with which it is generally confused--means the maximum utilization of a nation's potential for the benefit of the greatest number of its inhabitants. This development will take different forms according to each nation's potential. Development is relative, then, rather than absolute. In no way can it be considered effective until the majority benefit. There can be no doubt that the long, difficult road to development begins with the reform of iniquitous neo-colonial institutions. No amount of foreign aid, investment, or technology will be able to contribute to the development of Latin America until internal reforms are forthcoming. Until those reforms are made, further investment and technology will serve only to compound dependency, that is to further deepen the ubiquitous poverty of Latin America.

Latin Americans are aware of their plight. Tensions, frustrations, and violence mount. There is a growing awareness that past capitalist and democratic systems tried for a century and a half in myriad variations have failed to feed, educate, house, and employ decently a majority of the population. Indeed, if we take the quality of life of the masses as the index by which to measure social improvement, we find that Latin America has changed little, if at all, in the past century and a half. It is not surprising, therefore, that some drastic means are being put forward to alter those systems which have shown little or no promise in the past except for a handful of the elite or for a privileged middle class.

In their own considerations of initiating development, many Latin Americans consider that first steps toward change will require agrarian reform, massive public works projects to end unemployment and provide the housing, schools, and hospitals needed, and a close identification of the majority with their government. Latin American historical experience indicates that such steps will require strong revolutionary or reformist governments willing to break with the past and able to innovate.

PEDAGOGY

TEACHING, THE CRITICAL ASSUMPTION

J. Doyle Casteel

For more than ten years now, systematic efforts have been made to identify constructs whereby teacher presentational behaviors may be related to student behaviors, to student achievement, and to student growth--for example, analysis, knowledge acquisition, and logical reasoning ability. The elusive objective sought has been a set of "variables representing manipulable conditions" that are "highly trainable" and related to pupil learning (Travers, 1971). Although those who have reported finding such relationships have been criticized for faulty research designs, poorly conceptualized and defined variables, and inappropriate statistical analyses, (Heath and Nielson, 1974), I believe there is good evidence that significant relationships exist between seven categories of teacher presentational behaviors and student learning.

Five categories of teacher presentational behaviors are functional instructional *moves* in the sense that they have been found to be correlates of student learning and growth. Two categories of teacher presentational behaviors are dysfunctional instructional *moves* in the sense that the weight of current evidence is that they limit student ability to learn and grow.

My purposes are two-fold: first, to define the present examples of each of the five positive instructional moves; and second, to define and present examples of each of the two dysfunctional moves. In addition, I have attached a bibliography that readers may use, if they wish, in order to analyze the literature that I have employed in order to develop a conceptual scheme of functional and dysfunctional instructional moves.

FUNCTIONAL MOVES

The Structuring Move

A structuring move is said to have occurred if the teacher establishes or reestablishes a context within which classroom events are to be understood.

Thus structuring may occur as:

1. A teacher introduces a lesson by identifying major lesson segments, establishing the relationship of these segments to the focus of study, and describing the order of presentation.
2. A teacher introduces a major lesson activity by relating it to the previously used activity or activities and to the focus of the study.
3. A teacher summarizes a major lesson activity or an entire lesson.
4. A teacher talks providing information, assumptions, criteria, concepts, principles, definitions, or other conditions in order to establish a context within which students are to hear and respond to a question.

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5. A teacher talks in order to establish a context in terms of which students are to comprehend or remember a definition, a concept, a principle, an idea, or some other conclusion.

The Conditional Move

A conditional move is said to have occurred if a teacher *cues* students that a context about to be or being provided will be or is a conditional premise; or, if a teacher *links* a direction, a question, an explanation, or some other concluding utterance to a context that has been provided. (This context is those conditions that together constitute the conditional premise in terms of which the direction, the question, or some other concluding statement is to be understood.) Conditional moves tend to occur when:

1. A teacher begins to structure a question or explanation by using such words and phrases as:
   Let's suppose (or suppose);
   Let's assume (or assume);
   Let's say (or say)
   Let's pretend (or pretend); or
   Let's imagine (or imagine).

2. A teacher prefaces a conclusion or question that is to be understood in terms of a given context by using such words and phrases as:
   If (but not whether or not);
   When (if it means whenever);
   Whenever;
   Since;
   Given;
   According to;
   In order to;
   Assuming;
   Saying; and
   Pretending.

3. A teacher criticizes or praises a student's work and provides a basis for his comments.

4. A teacher responds to a student's request for the definition of a term or an explanation of a principle.

5. A teacher identifies an important rule of behavior and explains how and why the rule will be enforced.

The Wait-Time Move

The wait-time move refers to the use of intervals of silence. If a teacher waits for at least three seconds after asking a question in order that students may consider the question prior to responding, wait-time is said to occur. If a teacher waits for at least three seconds after a student's initial reaction to a question or direction in order that the student may continue or other students may make comments, wait-time is said to have occurred. Given

this definition, it is understandable that wait-time tends to occur when:

1. A teacher asks thought provoking or opinion questions.
2. A teacher encourages students to assign meaning to factual data.
3. A teacher asks students to identify examples of a concept or principle and expects them to articulate the procedure they used in order to identify illustrations of the concept.
4. A teacher expects students to analyze what they are learning and to point out as well as establish relationships.
5. A teacher establishes or reinforces the rule that opinions and judgment are better understood if the criteria or assumptions on which they are based are shared.

The Probing Move

According to the conceptual scheme that I am presenting, probing is primarily what the teacher does when wait-time fails to function. If the teacher uses verbal behaviors in order to get students to extend or analyze initial statements that they have made, probing behaviors are said to occur. Some of the ways in which teachers extend and lift the cognitive level of student talk are:

1. By using a small amount of encouragement to the effect that a student continue.
2. By indicating to a student that his statements or portions thereof are not clear.
3. By requesting that a student explain or clarify previous statements.
4. By asking a student to establish the relationship that he sees between his statements and the focus of study.
5. By asking a student how, if challenged, he would justify a statement or sequence of statements he has made.
6. By restating in language that is clear or more valid, conceptually, what a student is attempting to say in order that the student may convey his thoughts to a classmate.

   (This behavior is frequently prefaced, "I believe you're saying that. . .").

The Reacting Move

If a teacher responds to student statements in a manner that provides students with information as to how their utterances have been and are likely to be perceived and evaluated by the teacher, then the teacher is said to have used a reacting move. Reacting moves occur in ways such as these:

1. When a teacher repeats what a student has said and instructs the class to the effect that the student's statement is worthy of being

remembered.

2. When a teacher summarizes what a student has said and details how the statement is related to the focus of study. (The teacher may also summarize the statements of students and analyze how these are related to the idea, the concept, or the belief being studied.)
3. When a teacher uses two or more reinforcing statements continuously in response to the utterances of a student or students. (For example: "That's great, that's a very useful notion.")
4. When a teacher either reinforces or criticizes the statements of a student and provides a clear expression of the grounds used in order to evaluate the statements.
5. When a teacher reinforces one or more aspects of a student's performance and criticizes one or more other aspects of a student's performance.

DYSFUNCTIONAL MOVES

The Obstructive Move

If the teacher, class members, or others associated with a school in which a class is being conducted, engage in actions that make it difficult for students to focus on learning tasks, then an obstructive move is said to occur. Some of the ways in which the obstructive move occurs are:

1. A teacher identifies the student who is to respond to a question or direction prior to giving the direction or question.
2. A teacher asks a question or provides a direction prior to establishing the context within which the direction or question is to be understood. (Observe that this is the opposite to instances of the structuring move used earlier.)
3. A teacher asks two or more questions at the same time. (For example: "Is this good or bad? And Why?")
4. A principal or a secretary uses an order to make announcements during the school day.
5. A custodian or other students or teachers are the source of noise that enters the classroom. (For example: mowing the grass immediately outside the room or slamming lockers.)
6. A student or students in the classroom engage in actions that distract student attention. (For example, loud talking, flying paper airplanes, or sharpening a pencil during a period of discussion.)

The Inhibiting Move

If a teacher who is conducting a class or students who are a member of a class engage in actions that either discourage student efforts to learn or threaten the student's sense of personal integrity while responding, an

inhibiting move is said to occur. The inhibiting move may be used by either the teacher or students. Some examples of the inhibiting move are:

1. Suppose a student is still in the process of responding to a question. Imagine that the teacher cuts the student off using the word, "Good," or the words, "That's not what I asked you." If the teacher interrupts student statements, the teacher uses the inhibiting move.
2. Suppose a student makes a statement that is practically or totally incorrect. If the teacher uses more criticism than is necessary to point out clearly the error, this excessive criticism is an inhibiting move.
3. Suppose a teacher pokes fun at a student's statement or performance. When this occurs, the inhibitive move is at work.
4. Suppose students belittle a student's effort to cope with a question or problem. Such actions by students, when they occur, tend to inhibit the ability of student to continue and from making similar efforts in the future.

CONCLUSION

Suppose that those teachers who teach Latin American culture were provided an opportunity to improve significantly their knowledge of this cultural area. Assume also that these teachers were supplied with adequate textbooks and audio-visual resources. If these two conditions were true, would pre-college students learn to use significantly more valid ideas and hold significantly more accurate information about Latin America? This is a question that does not lend itself to an easy answer because teaching skill would remain as the critical assumption.

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WHY STUDY LATIN AMERICA?

Clark C. Gill

There is general agreement that other cultures should be studied but little agreement as to why or which ones. Often the choice is made on the basis of national interests. Phrases like "know your enemy", "trouble spots", "powder keg" often appear in the rationale, giving the impression that if enemies become friends, if trouble spots become untroubled, and if powder kegs become defused, there would no longer be need for attention to particular areas.

Basing the study of other cultures mainly on national interests is to give a narrow, simplistic, and distorted view of the world. It tends to promote the idea that nations are abstractions and not people. We see China as a "sleeping giant", Cuba as a "Communist threat", third-world countries as "burdens", OPEC countries as "greedy oil monopolists", while our adversaries may look at us as "capitalist imperialists." Former Senator Fulbright advocated the need to humanize international relations so we see nations as people. A similar need exists in our school curriculum so our students develop a feeling of kinship with the four billion humans who share planet Earth and similar problems, hopes, fears, and dreams.

With respect to Latin America, basing our curriculum planning on national policies would be particularly risky since those policies have been sporadic and inconsistent, alternating between genuine concern (e.g., after Castro's takeover in Cuba in 1959) to the comparative inattention of the late 1960's and the late 1970's when major attention was directed to Southeast Asia and the Middle East. Instead of focussing mainly on U.S. policies toward Latin America, it would seem far more defensible to study Latin American cultures as important in their own right, not just to learn about them but ourselves.

The noted anthropologist Ralph Linton contends that "he who knows no other culture than his own cannot understand his own." It seems to be a truism that one cannot really understand his own culture by studying it in a direct linear way. One needs the contrast, the comparison, the detachment, and the perspective that comes from the study of other cultures. I have noted that Peace Corps members and others with an extended immersion in a foreign culture return with more discerning outlooks on their own culture, even to the point of experiencing a reverse cultural shock. To study about foreign cultures to know your own is a self-centered, ethnocentric argument that should appeal to the most ardent internationalist and isolationist alike.

Granted the importance of studying other cultures, the question still remains: which ones? I would like to propose that every pupil in his school career have the opportunity to study at least one major cultural area in depth; that this study be a progressive, cumulative process, beginning in the first grade; and that it be multidisciplinary in its approach since no single discipline can do the job alone.

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There are many reasons why Latin America might be chosen as the cultural area for indepth study. Here are six of them:

1. Although their exact numbers are elusive, persons of Latin American heritage constitute the second largest minority in the U.S., and their numbers are rapidly growing. A study of Latin America may help this group find its identity in a dominant Anglo culture and may lead the dominant group to a revision of the negative stereotypes traditionally associated with this minority.

2. Latin America has close historical ties to the U.S. For states that were carved out of territory that once belonged to Spain, the Iberian culture left an indelible imprint still evident today. For these most of their history is Hispanic American; the Anglo part is comparatively recent.

3. Much of Latin America is in close proximity to the U.S. Mexico, Central America, and the nations of the Caribbean are readily accessible to the U.S., facilitating easy commercial and cultural exchange. Study about these areas can be reinforced by firsthand visits, which would be less likely in the case of more remote areas like Asia, Africa, and the Middle East.

4. Latin America offers a fruitful opportunity for comparative study. Possibilities for historical comparative study between Anglo and Latin America are so numerous that only a few will be mentioned: indigenous groups, the colonial systems, the independence movements, church-state relationships, industrialization, and value systems. Latin America is a synthesis of many races and cultures as is the U.S. How each has handled the mixture is a profitable comparative study. The recent trend toward military governments in Latin America compares with the trend toward executive type governments in other parts of the world.

5. Much of Latin America is a prototype of the Third World. The struggle for modernization, human rights, and social change going on in Latin America typifies similar struggles in the emerging nations of Asia and Africa. Recent debates in the UN highlight the desperate plight of the developing nations. Many questions remain unanswered. Should social change precede economic progress or vice versa? Should political stability precede economic development or vice versa? Or should all facets of change proceed in a parallel fashion? What should be the role of governments in directing economic development? How these questions and others are resolved in Latin America may provide insight about their resolution elsewhere in the developing world.

6. The rich diversity of Latin American culture lends itself to multidisciplinary study. Understanding Latin America involves many disciplines. History, geography, and anthropology must play a

major role, but literature and the arts cannot be neglected. To study a culture, a knowledge of the language is a distinct asset. Fortunately, Spanish and Portuguese do not offer the linguistic barriers of some other foreign languages. The insights that come from the language and literature of a culture are too obvious to require documentation. Spanish, the most widely studied foreign language in the U.S., offers an unusual opportunity to incorporate cultural content about Latin America.

It would be presumptious to contend that Latin America should be the only area singled out for indepth study of a world with many major cultures and many more subcultures. It would be desirable to study many more in depth, but here time and other constraints enter in. Instead of studying many superficially, as is now the case when probably no more than two weeks is alloted in the school curriculum to a cultural area, it might be better to study one in greater depth to develop insights that could be applied to others as well as our own. Irrespective of our changing national policies, Latin America as an area for indepth study presents advantages that are unique, and unchanging.

TEACHING ABOUT LATIN AMERICA IN NORTH AMERICAN ELEMENTARY SCHOOLS

Shirley Brice Heath

Did you know-----
--that we owe words such as *tomato* to our early contact with the Spaniards of Mexico?
--that the words *cocoa* and *chocolate* come to us from an ancient Indian civilization in Mexico?
--that your light bulbs burn because of a product which comes from Bolivia?
--that much of our oil comes from countries in Latin America?
--that Spanish is spoken by nearly two million people in the United States as a native language?

These and many other diverse facts can be pulled out of a hat called "Why should elementary students learn about Latin America?" There are, of course, many more complex reasons, embedded in the current economy and the past history of U.S. relations with Latin America. But perhaps most important for elementary students of today is their need to know about the contributions of Latin America to the cultural diversities of the United States. The aura of cultural pluralism in the nation has spread through all levels of the curriculum. Students cannot escape learning that in today's society, to be different is to be unique, valuable in the totality of cultural diversity in the nation.

In many cities and rural regions of the United States, individuals with a Latin American heritage are the predominant influence in language and culture. Five states in the Southwest were recently termed "Aztlan" to signify their ties to Latin American heritage. New York, Chicago, San Francisco, Los Angles, Miami, and Atlanta have large sections occupied by individuals who consider the history of Mexico, Costa Rica, Brazil, or Colombia their history just as Anglo children consider the history of England their chronological story. In many parts of the country, classes are now bilingual, using both Spanish and English as languages of instruction. Students are learning about Chicano poetry, Hispanic music, and Mexican-American figures in the regional history of parts of the United States. Students exposed to the recognition of the diverse heritage of the United States, and the role of Latin Americans in that heritage, will become citizens willing to evaluate persons on the basis of their individual merits, not on stereotypes about national "character." Men and women of Mexican, Puerto Rican, Cuban, and Colombian heritage are assuming more and more public offices throughout the United States. The literary and artistic contributions of Latin America can now be found in not only museums, but also airports stores, fabric shops, and jewelry stores. The past and present

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role of Latin American contributions to the U.S. heritage is an ever-increasing daily reality for many citizens of the nation.

Elementary students usually learn about themselves, their communities, and their state and nation, in an order which moves them from knowledge about themselves to an understanding of a wider world. Latin American studies should, therefore, be presented to elementary students as part of their context, i.e. as part of their nation's heritage. Specific goals for students learning about Latin America should be:

- -to recognize that adults and children in Latin America are diverse in their cultures and environments;
- -to gain confidence and practice in relating the heritage of Latin America to events, persons, and cultural aspects of the history and culture of the United States;
- -to understand the background of cultural differences in Latin America *and* to recognize, therefore, that all individuals and groups of Latin American heritage in the United States are not alike.

The following activities and emphases will help bring elementary students to a realization of these goals. A motto to remember in teaching elementary students about Latin American cultures is "Don't freeze it; don't type it; don't isolate it." In other words---

--*Don't freeze it* means do not present any group, past or present, in a static unchanging condition, as though it were being viewed in the still frame of a motion picture. Place each culture studied in a dynamic condition.

FOR EXAMPLE: Use pictures which show Latin Americans of different ages; point out that games and songs from Latin America have existed for centuries, but have changed in form, just as many of our games and songs in the United States have.

--*Don't type it* means do not place stress exclusively on the artifacts or "characters" created by a society. Include the ideas, belief systems, and patterns of adaptation by individuals and groups in studies of Latin America.

FOR EXAMPLE: Instead of presenting the "cowboy type" for all of Latin America, provide pictures of different types of ranch workers in different portions of Latin America. Have students match these with the different types of "cowhand" activities existent in different geographic regions of the United States. The ranch hand of west Texas had different chores, challenges, and tools than his counterpart on a sheep ranch in Arizona. In similar ways, the gaucho of Argentina lives in a world very different from that of the ranch hand in northern Mexico.

--*Don't isolate it* means embed the study of a society's culture in its geographical context, or the space in which the particular events occur in a culture. In particular, do not overlook the importance of the vastly different ways people orient themselves to space usage. In

addition, place the study of Latin America in a context which links it to the United States. The term "neighbors to the South" should be recognized by students as inadequate; Latin Americans are neighbors in our own communities, regions, and nation as well.
FOR EXAMPLE: Use comparisons of city plans for Latin American cities of the 17th century and of today to point out the central square as the focus of economic, political and educational/religious activities. Relate this arrangement to an analysis of the students' towns; what happens downtown? Why does "downtown" contain certain buildings and offices?

To emphasize the "neighbors in our midst" aspect of Latin American studies is perhaps the most critical need for the study of Latin America in the elementary curriculum. Use statistical figures from recent census reports indicating ethnic identity of foreign-born or Spanish speakers for math problems. If social studies texts on United States history do not discuss Latin American relations, provide a supplementary lesson or unit emphasizing the role of Latin America. Science units studied at the same time as social studies units on Latin America should emphasize the scientific contributions of Latin Americans: the surgical feats of early cultures of Peru, the physics involved in building stone cities without metal tools, the engineering aspects of agriculture on the sides of mountains, etc.

In today's world, no one is more aware than elementary students that no two things are identical and no one thing stays the same. In teaching about Latin America, we can capitalize on these points. Today people live longer than ideas; it is therefore our responsibility not to give frozen, typed, or isolated views of Latin American cultures. Instead, the cultural diversity of the United States as a nationally recognized reality challenges us to provide new ways of thinking about Latin America in our midst.

THE VISUAL HISTORY TECHNIQUE OF TEACHING

Joedd Price

Historians are turning more and more to media to help them convey their ideas. The new trend has grown as professors have found that they are capable of incorporating slides, tapes, film strips and videotapes into their teaching at fairly inexpensive costs and that both they and their students seem to find the classroom more stimulating and exciting than it was before. Many of these professors still consider media a "visual aid." It is something they occasionally use and is normally produced by someone else. For others of us the media has become an integral part of history teaching, and for this reason I use the term "visual history" to note the difference. Lectures, student research projects and class activities are all media based.

While I do show films in my classes from time to time, I have found the great majority of them simplistic or propagandistic, and I have been frustrated when the films I need are unavailable or lost in the mail. For these and other reasons I have turned almost exclusively to the use of slides, which, I believe, are the best alternative to the traditional lecture technique of teaching. Consequently, the following remarks are intended for those who are considering employing the extensive use of this form of media in their teaching.

There are several pitfalls that you should avoid and a number of procedures that you should follow to save yourself time, effort, and needless chaos and headaches. It does not take long for a few slides to multiply into thousands. Consequently a great deal of thought should be given to your cataloguing procedures as well as the extent to which students will be involved in the process. Basically the problems you will face are these: How do you (1) make acceptable slides; (2) organize your students in such a way that they are involved without leaving yourself out; (3) avoid pulling and filing slides; (4) avoid the upside down slides in the carousel trays; (5) easily locate the slides that you want; and (6) coordinate slide and lecture materials? The following are suggested solutions based on years of dealing with these problems.

The making of slides is not a difficult process. All you need is a photocopy stand, a single lens reflex camera with a macro lens and lights. Your local camera shop has the equipment or can secure it for you very quickly. Of course, many institutions already have media centers and are willing to make the slides for you. If not, then the camera shop owner or a local camera buff can easily show you how the single lens camera operates, what an "F" stop is and how to set "ASA" settings. All of these are very mechanical procedures requiring no special skills, so don't let this scare you. Within a few minutes you can understand all that you must know to make acceptable slides.

You also need film and light bulbs that have the same kelvin ratings. You can purchase High Contrast Copy film and use BBA light bulbs, for

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example, or you can use the regular high speed Ektachrome film and use EBW-#B2 light bulbs. What is most important is that you get the correct film and light bulb combination; otherwise, you'll end up with distorted coloration in your slides.

The equipment out of the way, the next question is what you want to produce and how best you can organize your classes to achieve your objectives? Do you illustrate your present lectures? Do you create new ones? Do you continue with your regular lectures but incorporate a series of new slide-lectures given by special students? Or do you want to forget your lectures totally and have students do all the media research and presentations?

Perhaps the best way for me to deal with these questions is to describe the alternatives which my students and I have tried over the last several years.

My first attempts to teach visual history included several techniques: (1) In a survey of Colonial Latin America, in addition to listening to my regular lectures, each student wrote the traditional term paper then each made three slides to illustrate his thesis. In a five minute presentation, they shared the slides and the thesis of the paper with the class. For a class of twenty students, it took only a few rolls of film to permit everyone to be involved. (2) In a course on Chile, students were divided into three groups, each of which worked cooperatively on a major slide project such as the history of the Chilean labor movement. (3) On one occasion I xeroxed a copy of my lecture on political institutions in Colonial Latin America and challenged the students to help me find or create the visual materials necessary to illustrate it. (4) In a survey of American social and intellectual history, I assigned sub-sections of each chapter of the students' textbook to a particular student and instructed him to find five or more illustrations to use as a point of departure for class discussion. The students spent the first two weeks researching the first set of slides; thereafter, *in class* each student showed his slides and led the discussion for that section while *outside* of class he researched visual materials that he would show several weeks later. Using this approach we were able to survey the history of the period from 1865 to the present while at the same time creating our own visual history of the period. I suggest that this method be used by beginning teachers since it gives them a chance to cover the material while creating a visual survey that can be used semester after semester. (5) In a Mexican history course, I delivered my own slide-lectures for well over half the semester while students researched their individual slide projects; then we spent the latter half of the course viewing their slide-lectures on such topics as Machismo, Santa Anna or Zapata. (6) In a course on Bolivia students decided on a general topic: "The Conditions in Bolivia Prior to the Arrival of Che Guevarra." Each student wrote a traditional term paper on a specific subtopic such as agriculture. He then read the other students' papers and wrote a script dealing with the general topic. The best script was selected by the class for revision and illustration. (7) In a course on ethnic minorities, students read the *Autobiography of Malcolm X*. In class we determined

what basic questions we would like to discuss on video-tape; we made the video-tape at the local cable vision studio, reviewed it, transcribed it, and then went to the library for visual materials. Slides in hand, we returned to the studio and edited in the various slides showing, for example, his death. (8) In order to cover current events in Latin America, I worked individually with one student to secure basic visual materials for each country in Latin America. The objective was to present in class once a week a fifteen minute summary of the latest happenings in Latin America, the typical evening network news fashion. A map, the current president, the basic economic resources, the military, the important universities, the major guerrilla group operating in the country, the presidential residence as well as the congressional building--all of these basic slides were made for each country and were placed into a special tray. The student clipped news released during the week and, usually on Fridays, he would bring us up to date with the latest happenings. By the end of the semester, students had no difficulty recognizing Luís Echeverria, Chuquicamata, or La Casa Rosada. (9) I also create my own slide lectures. These include a 400 slide survey of Puerto Rican history developed especially for a special course called Charlas Históricas de las Américas which I taught in the Latin community in Wilmington, Delaware, where a large number of Puerto Ricans live. This lecture included my own photographs of such landmarks as La Fortalez and El Morro combined with numerous reproductions, especially of postcards made at the turn of the twentieth century. I was fortunate enough to be able to photograph these from one of the world's largest postcard collections. The collector, who lives in Bryn Mawr, has a veritable gold mine of visual sources for Latin America as well as the world.

Another lecture which I frequently deliver is the "Ezeiza Massacre" which is my eyewitness account of the events that left one hundred dead and over 500 wounded by gunfire at the airport on June 20, 1973, when Peron returned to Argentina. The lecture gives the student a unique opportunity, to view a violent episode in Latin America history and it serves as an excellent point of departure for discussing the growing civil conflict in Argentina as well as the use of violence as a political weapon in Latin America.

Fortunately, one does not have to be in a massacre to have good slide lectures. There is a world of subject matter for the slides in your own libraries. My students and I have copied a variety of things that can help a student understand or visualize the historical past. We have slides of the leaders, battle scenes, maps, charts, cartoons, etc. In many cases students in the class were found to have artisitic abilities. The class would formulate ideas or concepts we wanted to communicate, and the artists would draw the appropriate figures. For example, in a slide lecture on the Latin American image of the U.S., one student illustrated the Latin's conception of the North American's self-image by drawing a knight sitting on his white horse. For the Latin's notion of what the North American's image of him might be, we found the classical picture of the sleeping Mexican under the tree. If you choose to make cartoons, or copy maps or charts for that matter,

remember that the original needs to be small to insure that the projected image will be sufficiently detailed.

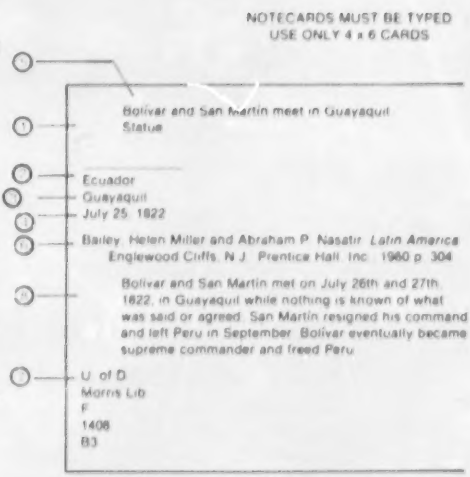
In addition to the regular slide lectures, I always present a slide lecture of the University library each semester and carefully orient students to the library in general and to the Latin American materials in particular [I start with slides of subject headings index to the card catalogue and photograph cards, books, journals, as well as indexes (and title pages inside them). The first time I presented the library tour to a class at the University of Delaware, the librarians asked me what I had done in class, for students were asking them about materials which not even the reference librarian was as familiar with as were my students.] I follow up the local library tour with a slide-tour of the Library of Congress, the National Archives, the Pan American Union Library and other institutions where I have conducted research.

Once you know what you want copied on slide, the next steps are very critical, for they mean the difference between scholarship and chaos. You never, for example, want a student with a picture of Howard Taft on the screen while he is talking at length about Theodore Roosevelt.

In my own classes to help insure that these types of mistakes do not occur and to make certain that ten years from now I can identify the slide, I have each student fill out a 4x6 card similar to the one below for each slide that is to be made.

How to Make Media Cards for Slides

1. Leave a space at the top left hand corner of the card for a catalog number
2. Place the country (or other classification) in the area directly under this space
3. Place the specific city, if there is one, directly underneath this
4. Write the subject date directly underneath
5. At the top of the card write the major subject and explain as briefly as possible whom, what, where and why of the slide
6. Underneath the above information, give the bibliographic citation. Be certain to include the author's last name, first, then the title of the book or article, volume, date, and page numbers. (Note: If an article, be certain to list the page number of the picture.)
7. In this lower left hand corner write the name of the library and call number of the material
8. In the remaining space on the card, make any additional notes which you believe significant

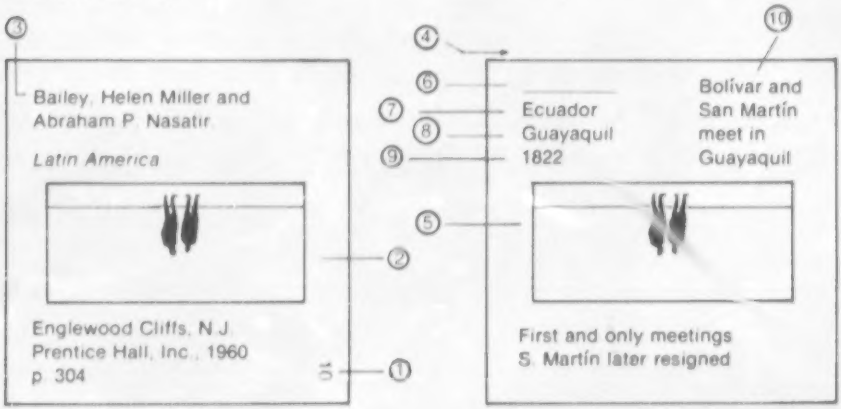


The card is then placed in the book or magazine where the picture is located. Then as each picture is photographed, the cards are very carefully stacked in the same order in which they are taken. Between cards for each project, I place a title card which includes the student's name, the title of the project and the number of slides. When the slides return I can hand a student his cards and his slides in the order which he should catalogue them.

Cataloguing requires two steps: transferring information from the cards to the slides and placing a catalogue number on them. Information is transferred to each slide in the following manner.

How to Catalog Your Slides

1. Turn slide so that the number on the slide is *facing* you.
2. Turn the *picture* in the slide *upside* down.
3. Give bibliographical citation to this side. Be certain to include the author's last name, first, then the title of the book or article, volume, date and page numbers. (Note: If an article, be certain to list the page numbers of the article and the specific page number of the slide.)
4. Turn the slide over.
5. Make certain that the *picture* in the slide is *upside* down.
6. Leave space at the top *left hand* corner of the slide for a catalog number.
7. Place the country (or other classification) in th area directly under this space.
8. Place the specific city, if there is one, directly underneath this.
9. Write the subject date directly underneath.
10. Write the major subject at the top and explain as briefly as possible whom, what, where and why of the slide.



INK, PLEASE
HOLD SLIDES
BY THE CARDBOARD EDGES
DO NOT LEAVE FINGERPRINTS
ON THE FILM

80

The catalogued slides now have to be integrated into the lecture materials. Students are instructed to place the written materials on the far right hand side of the page and to make brief notations regarding the slides on the left hand side. For example:

Bolivar & San Martin at Guayaquil	Bolivar was in Guayaquil on July 22, and met briefly with San Martin

This arrangement, very similar to what you will find TV announcers using in most television studios, makes it easy for the students to know when the slides need to be projected to accompany the script.

If there are parts of the lecture during which I do not want any image projected, I simply place a black slide into the tray. The screen will go dark and eyes can be focused upon me. I always stand at the front of the room with an extension release for the projector.

I use a lighted podium. If one is not available, I make my own by using a small light such as those for illuminating paintings and tape or screw the light to a standup podium or desk. If I need a portable lighted podium, I use a music stand with the same type light attached to the top. Such a stand provides a place for lecture notes as well as a light.

Many professors are using two or more projectors with dissolve units to cut down upon the sharp break between pictures. This without question improves the quality of the presentations, but frankly, both the possibility for errors and the burden of additional equipment are increased, not to mention the additional time and energy necessary to coordinate and to transport all of this. I'm convinced that it usually is not worth the effort. For simplicity and convenience, I ordinarily use one projector. For certain special lectures such as one on bull fighting, I use two projectors to demonstrate the difference between a good pass and a bad one.

After the student makes his presentation, he is expected to coordinate the cards with the slides in the same order in which the final presentation was made in class. I examine the cards and the slides to make certain that the cataloguing procedures have been followed correctly. Then a catalogue number is placed on both the slides and the cards.

The catalogue number is a combination of two letters (representing a content area) and numbers (indicating the number of slides photographed to date in that area). For example, since I am a Latin Americanist, I use the following letters to cover my subject matter:

GG	General	RI	Religion	Cu	Cuba	Pa	Paraguay
GC	General Colonial	CI	Culture	Ha	Haiti	Ug	Uruguay
		Id	Independence	DR	Dominican	Br	Brazil
Az	Aztec	GN	General		Republic	LU	Latin America
Ma	Maya		National	PR	Puerto Rico		-United States
In	Inca	Mx	Mexico	Vn	Venezuela		Relations
Af	African Background	Ga	Guatemala	Co	Colombia	US	United States
		ES	El Salvador	Ec	Ecuador	Sp	Spain
Cs	Columbus	Ni	Nicaragua	Pe	Peru	JP	Joedd Price
Cn	Conquest	CR	Costa Rica	Bo	Bolivia		
PI	Political	Hn	Honduras	Ch	Chile		
En	Economic	Pn	Panama	Ar	Argentina		

The catalogue number is then placed at the upper left hand corner of the slide.

In order to determine what should be used, I refer to a notebook in which I have made note previously of the most recent additions, for example:

Ecuador

Ec105-Ec148	*Survey of Ecuadorean History*
Ec149-Ec185	*Ecuadorean Image of U.S. in the Nineteenth Century*

This allows me to know what letters and catalogue numbers should be used for the current project and it informs me as to the various projects completed in the past.

The slides are then placed in the appropriate storage trays. A small 2x2 paper card is placed at the beginning of each group of slides in order that they may be separated and identified quickly.

The advantages of this whole cataloging system are these: (1) You do not have to pull and file slides individually in order to make a presentation; the slides are already in order and ready to be shown. It takes only a few seconds to load them into the carousel and then unload them for storage. (2) The slides are stored by subject matter which means that all of the Ecuadorean slides are in one tray.

If you decide you want to file slides individually, all you have to do using this cataloguing system is to place the slides into alphabetical and numerical order called for in the original catalogue number. There is a definite advantage to this system. You need only one picture of Bolivar, Castro, or Huitzilopochtli. On the other hand, when you have pulled and filed thousands of slides year after year, one is likely to get discouraged and quit, so for this reason, I prefer the simplest, time consuming method. At least this way, I am confident that I will continue to use the visual materials in the future.

At East Texas State University at Texarkana, my students are now making video tapes in the local television studio. We have just completed an hour long introduction to the geography of Latin America which includes many of my personal Latin American slides. With the use of TV cameras, we

were able to give the viewer the feeling that he is descending upon Latin America as if he were entering from outer space. First he sees the shape of the continents, the green areas, the mountain chains and river systems. Then he notes life as it gradually appears as he descends from the mountain tops and moves toward the coast. Then criss-crossing Latin America, he notes the political, economic, and cultural differences of the various countries. The main difference in my introductory lecture now is that students can see what I am talking about. This is only one of a series of scholarly video tapes which will both survey and explore in depth the various aspects of Latin American and United States history.

By way of conclusion, let me say that one cannot create all the visual materials or slide lectures he would like overnight. It takes time and effort, but with each completed project, one does move closer to permitting his students to see as well as read or hear about history. In addition, I receive the interest and inspiration I need at times to repeat enthusiastically the 100th account of the conquest of Mexico. And, of course, there are times when the projector goes off that my students and I both feel as if we really have been at Machu Picchu, Iquazu, or the hut of a huasipungero.

Visual history is no guarantee of scholarship and excellence in teaching. On the other hand, it certainly improves the means by which we can more effectively communicate with our students. And it means that regardless of how inadequate our descriptions of people, places, things, and ideas may be, with slides we know definitely that our students have visualized at least part of the historical past.

LATIN AMERICAN REVIEW

Bridging the Information Gap About Latin America Through Radio

Edward Glab, Jr.

It was James Reston of *The New York Times* who once remarked, "Americans will do anything for Latin America except read about it." The truth of this remark is reflected in all the media, where Latin America has traditionally been either all but ignored or reported in terms of stereotypes. In late 1973, a UNESCO survey showed that U.S. television devoted less than two percent of its programming in an average week to programs with international content. The score for radio programming was not much better, especially in the area of news from Latin America.

It is consequently rare to find persons among the general public who understand and appreciate the richly diverse Latin American cultural heritage, this in spite of the fact that Hispano-Americans now make up this nation's largest minority group and by some estimates will surpass Black Americans as a percentage of the total U.S. population by 1985. Indeed, George Gallup was reported to have stated on a late-night television interview show not long ago that, judging from his organization's experience, Latin America is the area of the world about which United States citizens are least informed.

Before *Latin American Review* went on the air in January, 1975, there were radio programs available to the American public that reported on Europe, the Soviet Union, the Middle East, and other areas of the world, but no radio series bringing to American listeners accurate and up-to-date information about Latin America. Our program series was originally designed to bridge this information gap from this increasingly significant area of the world. The series was designed to report on current events from Latin America and to analyze them within the area's total socio-political, economic, and cultural structure.

The increasing visibility of the Spanish-surnamed in the United States, international controversies like those surrounding Cuba's Angolan venture, the Panama Canal treaty negotiations, and U.S. intervention in Chile, and domestic political issues like illegal aliens along the Mexican-U.S. border, all pointed to the need for paying more attention to Latin America in the media. But perhaps equally important to the creators of LAR was the notion that, given the large numbers of Americans of Latin American descent, it should be a high priority to bring to the entire American public a greater appreciation for the cultural heritage of Latin America.

Significant interest in an English-language series devoted to Latin America was quickly proven by the fact that by the end of 1975 LAR had been heard on 100 stations nation-wide. We also began to receive a substantial number of letters from people who had found our program useful and interesting: an inmate at a Texas prison asked us to send him

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more information about Latin American Studies, a professor of romance languages at a well-known east coast university wanted to know how he could obtain copies of the program for use in his classroom, a business man from California wanted to obtain transcripts of a program dealing with the Mexican economic situation, and so on. Teachers began to express an interest in using LAR in their classroom. Whether the program featured an interview with a Venezuelan congressman, a Chilean cabinet minister, or a Brazilian musician, it lent a dimension of versimilitude to the classroom lesson--the opportunity actually to listen to a Latin American express his or her views about domestic and international events and issues, thereby promoting a deeper understanding and more positive view of Latin America where it can count the most--in the educational process itself.

In recognition of the outstanding success of LAR during its first year, beginning in February, 1976, the program received a grant from the National Endowment for the Humanities to develop humanistic programming about Latin America. This new programming was designed to explore the many news items and events occurring in Latin America from a humanistic perspective in order to deepen our listening audience's understanding and appreciation of Latin American culture and society. As part of our humanistic series of programs, we have brought our listeners programs that examined the historical roots of Latin American civilization; inter-American relations past, present, and future; intellectual currents and philosophical movements; society and politics through literature; indigenous cultures; the church and society; and much more. In dealing with each of these areas, the creators of LAR worked closely with outstanding humanists from throughout Latin America and the United States in order to provide the listener with insights into human values and the value questions inherent in a changing society.

For example, the well-known Hispanic scholar Luis Martin, professor of history at Southern Methodist University and author of four books on Peru, was interviewed on LAR about the role and status of women in colonial Peru. His commentary was not only of scholarly and historical interest, it was moreover an effective means to highlight the role and status of women in contemporary Latin America and to compare it to the ideas contained in the U.S. feminist movement.

In addition to socio-historical perspective provided by such scholars as Luis Martin, LAR also has striven to provide our listeners with an understanding of the philosophical and ideological underpinnings of significant Latin American political and economic views. An example would be a story that was major news throughout Latin America in 1975 concerning Henry Kissinger's call for a "new dialogue" with Latin America and Latin American opposition to the U.S. trade law that denied trade preferences to member nations of OPEC, to which both Ecuador and Venezuela belong. The reasons for the Latin American opposition to the U.S. trade law were discussed by two distinguished guests on LAR: Teodoro Petkoff, a member of Venezuela's Congress, and Osvaldo Sunkel, an internationally known economist from Chile. Congressman Petkoff

presented the philosophical arguments put forth by those Latin Americans who hold strong nationalistic viewpoints, while Sunkel provided the background on Latin America's traditional dependence upon the U.S. and the region's desire to become economically independent of the United States. In each interview, the guests sketched in the broad outlines of their respective countries' socio-political, economic, and cultural realities, providing the kind of background to the news that made the reasons for Latin American opposition to Kissinger and the trade law comprehensive.

Finally, LAR has presented interviews and commentary surrounding the Latin American socio-cultural milieu by regular presentation of material on the arts in Latin America. For example, Professor Gerald Behague, an internationally known Franco-Brazilian musicologist and a member of the University of Texas at Austin's Department of Music, prepared four special programs on the origins of Bossa Nova. In these programs, Dr. Behague presented an analysis, both scholarly and entertaining, of the development of Bossa Nova illustrated with examples from his encyclopedic collection of Brazilian music. While the programs were entertaining, they also served the important function of informing and educating the listener about Latin American culture in a recognizable milieu.

Other guests on LAR have included Jorge Luis Borges, Walt Rostow, Emir Rodriguez-Monegal, Diane Kennedy, Orlando Letebier, Riordan Roett, Kalman Silvert, Rufino Tamayo, Stanley Ross, and many more.

MAKING FILMS ABOUT LATIN AMERICA: BUILDING BRIDGES OR BARRIERS TO UNDERSTANDING?

Carlos E. Cortes

So you're thinking of making films about Latin America. Great! We need them. But we need good ones. We have far too many of the other kind.

And when I say "good," I am not referring to the intrinsic interest value of the chosen subject, the beauty of the photographic images, the dramatic qualities of the music, or even the information provided in the narration. I am addressing the issue of impact--to what extent does the film increase understanding or produce misunderstanding about Latin America? The issue is not motive--of course you want to make films which increase understanding. The question is results--do your efforts actually produce such increased understanding?

In the following few pages I will briefly discuss three factors you should consider when making films about Latin America. While I will not address the technical aspects of filmmaking, I will focus on three topics which are critical in the conceptualizing of film:

(1) the filmmaker's perspective;

(2) the nature of the selected audience;

(3) the development of the film script.

The Filmmaker's Perspective

In our book, *Latin America: A Filmic Approach* (Riverside: Latin American Studies Program, University of California, 1975), Leon Campbell and I wrote:

> A film does not tell us or give us information about a society; it merely tells us what the filmmaker wants us to believe about the society or provides us perspectives that the filmmaker wants us to receive. By the juxtaposition of words, music, and images, filmmakers hope to convince us that their interpretations of a society or of historical phenomena are the correct ones. . . . All sources--whether written or visual--reflect the creator (author or filmmaker) as well as the subject matter upon which the creator is working.

Every film is made from a perspective, even if the filmmaker is not consciously aware of the perspective involved. Narration is written. The camera is aimed. Music is chosen. Editing involves decisions of exclusion, and juxtaposition. Information and ideas are selected for presentation. Words, music, sound effects, and images are chosen to convey this information and these ideas. This very selection *is* perspective and interpretation. A film in which each statement is factually accurate and where each pictorial frame is of an actual place or event is still a film of

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perspective and interpretation, based on the selection and juxtaposition of facts, words, music, and images.

Filmmakers are inevitably influenced by their values, traditions, training, beliefs, education, experiences, attitudes, goals, and interests. As a filmmaker, you need to come to grips with your own individual subjectivity and its impact on your creative process and filmic products. By admitting this subjectivity and continuously questioning yourself as to the impact of this subjectivity on your films, you can more consciously control the perspectives you bring to your treatment of Latin America. In other words, you should consciously grapple with your own subjectivity rather than let your values and socialization unconsciously manipulate you and your film products. Let me suggest some perspective questions which you should continuously ask of yourself as you prepare film about Latin America.

(1) Does your film treat Latin American customs and behavioral patterns as quaint, odd, or strange (by U.S. standards)?

(2) Does your film use Anglocentric words and labels for Latin American phenomena (for example, are Indian religious beliefs labeled as "myths" or is Indian clothing referred to as "costumes")?

(3) Does your film burden Latin American historical events and behavior with Anglocentric value judgments rather than presenting them within the context of Latin American values and beliefs?

(4) In generalizing about Latin America--whether Latin America as a whole, one nation, or one sub-component--does your film make broad, all-inclusive statements which may lead to the formation of stereotypes? Many "educational" films about Latin America contibute to stereotyping through such careless, sweeping statements as "Latin Americans are," "Venezuelans believe," or "Brazilians hope that"--ridiculously all-encompassing statements which do an injustice to Latin American diversity. In making films about Latin America, be sure to include *explicit* limiting narration to reduce the possibilities of such stereotype creation.

(5) Does your film treat Latin America simply as a "problem area," thereby creating a distortion in the minds of students that Latin America is synonymous with "problem"?

(6) Does your film treat Latin American cultures as static and "frozen" rather than dynamic and continuously changing?

These are only six of the many possible questions which you should consider as you make films about Latin America. I cite them because they reflect some of the most common distorting perspectives which pervade U.S. films on Latin America.

Consider Your Audience

Making a film is only half of the film experience. The other half is viewing. The filmmaker captures a series of sounds and images on celluloid;

later these sounds and images are projected for viewers. While as a filmmaker you cannot *control* the impact of your films on viewers, as an educator concerned with increasing understanding about Latin America, you must consider the viewer while making films.

Most U.S. students know little about Latin America. However, even many of those with little actual knowledge of Latin America already have firm stereotypes or cultural biases based on hours in front of the television set, exposure to Frito Bandito ads or Gordo comic strips, or viewing commerical films like "The Wild Bunch" or "Butch Cassidy and the Sundance Kid." Even the best informed students will probably lack an adequate knowledge of the socio-cultural-historical context of your film. Almost all will have received enough U.S. socialization that they will almost inevitably interpret your film through the filter of their U.S. values and attitudes.

In the case of students, you need to be concerned whether you have presented some fact or image in a manner likely to be transformed by the student's cultural filter into distortion or stereotype. For example, by approaching a "different" culture with an emphasis on its "oddness" (by U.S. standards) and without sufficient context and caveats, you may unwittingly produce the negative result of intercultural misunderstanding. To the best of your ability, then, as a maker of films about Latin America you must try to anticipate the possible impact of your films on your selected audience.

A Film Is Not a Book

All of us have grown up with the experience of writing for others to read. Whether writing essays for the teacher, letters to a friend, instructions to a colleague, or articles for publication, we are socialized into treating words as the focus of reader attention. Many novice or would-be filmmakers begin their films by writing narratives and then think later about the images. The results--educational films on Latin America which are little more than talking textbooks with images attached.

In contrast to written documents, which are static and one-dimensional (visual), films are dynamic and constantly moving combinations of sight and sound, which influence the viewer on two levels (visual and aural). In making a film, you should be concerned with creating the most effective possible flow of words, sounds, and images carefully juxtaposed to achieve your desired impact.

Writing film scripts is like doing a jigsaw puzzle. You should try to conceive simultaneously of the film's four major components--visuals, voices, music, and additional sound effects. One of the best ways to break yourself of the habit of letting words dominate is to design your film on a five-column sheet organized as follows:

Time	Visuals	Narration	Music	Sound Effects

As you develop your film, work back and forth on the sheet. For example, you may first conceive of a visual sequence of, let us say, fifteen seconds. Describe that sequence under visuals, write fifteen seconds under time, and then complete your narration, music, or additional sound effects (if you choose any or all three) to fit into the fifteen-second framework.

Or you may find an ideal piece of music which runs ninety seconds. Enter the music and ninety-second time frame, then decide the kind of visuals, narration, and sound effects necessary to coordinate with that music. Or, in some cases, you may have something you want to say--then start with words and time and then work to the other columns.

The point is--while in some parts of your film you may begin with narration, do not let words be the cart that always drags the horse. Film is primarily, uniquely, and most effectively a visual medium. Do not squander the strength of films by making them illustrated talking textbooks.

Film provides a dramatic and singular medium for helping students develop a clearer understanding of peoples who are distant and, in some respects, different. Why not try making films about Latin America? And when you do, consider the three concerns I have discussed. Turn your films into conveyers of intercultural understanding, not reinforcers of intercultural stereotypes.

BIBLIOGRAPHIES

LATIN AMERICAN SOCIETIES AND CULTURES

A SUGGESTED BIBLIOGRAPHY FOR TEACHERS AND STUDENTS

Felicity M. Trueblood

The following brief bibliography does not pretend to be exhaustive. Rather it lists only a sampling of books regarded as most immediately useful for classroom teaching and most readily available. Only English-language materials are included. If funds permit, these books would be worthy additions to school, district, or public libraries.

It should be noted that any bibliography such as this is necessarily subjective. It includes primarily works the compiler has found valuable in her own classroom teaching. Many other books could have been included, but the purpose of this list is to focus on Latin American societies and cultures in their historical context. An effort has been made to include a range of ideological positions, expressed not only through history and the social sciences but also through a culture's wellsprings, literature. This bibliography constitutes, therefore, a sort of personal *biblioteca mínima* for comprehension of contemporary Latin America. Books are listed by author in alphabetical order and are briefly annotated.

Alba, Víctor. *The Latin Americans*. New York: Praeger, 1969. Hard-bound. $10.00. Pp. 392. A Mexican citizen born in Spain and a prolific writer on Latin American topics, Alba devotes chapters to the following: Is there a Latin America? Is there a Latin American? What do Latin Americans want?; Where is Latin America going?; Is Latin America in the world?; Who wants social change?; and What do Latin Americans think? Includes a reading list.

Chalmers, Douglas A. (ed.). *Changing Latin America: New Interpretations Of Its Politics And Society*. Proceedings of the Academy of Political Science, Vol. 30, No. 4 New York: The Academy of Political Science, Columbia University, 420 W. 118th St., New York 10027; 1972. Soft-bound. No price listed. Pp 193. Includes studies of agrarian reform, the cityward movement, the population explosion, education, political development, and aspects of inter-American relations.

Clissold, Stephen. *Latin America: A Cultural Outline*. New York: Harper & Row, 1966. Harper Colophon Books No. CN 87H. Soft-bound. $1.45. Pp. 160. This supremely useful little book was first published in England and includes: the Indian mind, the Spanish imprint, a mind in the making, and the world of Brazil.

Crawford, William Rex. *A Century of Latin American Thought* New York: Praeger, 1961. Soft-bound. $2.50. Pp. 322. The classic work, slightly revised from the 1944 edition. An absolute must for students of the Latin American mind(s). Includes studies of nineteenth-century philosophies and philosophers and more contemporary ones in Uruguay, Argentina, Brazil, Peru, Cuba, and Mexico. Bibliography.

Davis, Harold Eugene. *Latin American Thought: A Historical Introduction*. Baton Rouge: Louisiana State University Press, 1972. Hard-bound. $10.00. Pp. 269. A useful companion piece of the above work by Crawford, this book includes a thorough review from pre-Conquest times to the present. Bibliography.

Del Rio, Angel. *The Clash and Attraction of Two Cultures: The Hispanic and Anglosaxon Worlds In America*. Baton Rouge: Louisiana State University Press, 1965 Hard-bound. No price listed. Pp. 127. This "sleeper" by the great Hispanist and Spanish scholar is divided into two parts: Spain and the U.S.: A Historico-Cultural Survey and Hispanic America and the U.S.: Past, Present, and Future. It is significant in its detailing of the views of Spanish writers and travellers regarding the U.S. and is useful for comprehension of Latin America's Iberian past.

Einaudi , Luigi R. *Beyond Cuba: Latin America Takes Charge of Its Future*. New York: Crane, Russak & Co., Inc., 52 Vanderbilt Ave., New York 10017, 1974. Soft-bound. No price listed. Primarily consisting of revised proceedings of a Rand Corporation conference held in 1972, the volume includes sections devoted to politics, institutions, economics, international relationships, and bibliography.

Franco, Jean. *The Modern Culture of Latin America: Society and the Artist*. New York: Praeger, 1967. Hard-bound. $7.50. Pp. 339. This book by an English scholar now teaching at Stanford University documents very well the tensions existing between artist and society in Latin America. Includes a thorough exploration of literary movements, cultural nationalism, art and politics, the writer as national conscious, etc. Helpful bibliography.

Franco, Jean. *An Introduction To Spanish-American Literature*. New York: Cambridge University Press, 1969. Hard-bound. $9.50 Pp. 390. Valuable as a reference work as well as for its insights into the cultures and societies which produced Latin American literature and *vice versa*. Includes a reading list.

Graham, Richard, and Peter H. Smith (eds). *New Approaches to Latin American History*. Austin: University of Texas Press, 1974. Hard-bound. $8.75. Pp. 275. This collection of essays looks at old problems in new ways. Using conceptual and methodological tools new to the discipline of Latin American history as practiced in the U.S., the authors examine state and society in colonial Spanish America, Spanish colonial administrative history, nineteenth-century political power and landownership, regionalism, comparative slave systems in the Americas, immigration history, and political legitimacy. Also includes an essay devoted to psychoanalysis and Latin American history, which is certainly new ground.

Gross, Daniel R. (ed.). *Peoples and Cultures of Native South America: An Anthropological Reader*. New York: Doubleday/The Natural History Press, 1973. Soft-bound. $5.95. Pp. 566. Twenty-five essays devoted to the

prehistory, subsistence and ecology, social and political organization, language, religion and ideology, and social change of South American native peoples. Also includes suggested readings and bibliography.

Guibert, Rita. *Seven Voices: Seven Latin American Writers Talk to Rita Guibert*. New York: Alfred A. Knopf, 1973. Hard-bound. $10.00 Pp. 436. An Argentine writer now living in the U.S. chats with some of the contemporary greats: Neruda, Borges, Asturias, Octavio Paz, Cortázar, García Márquez, and Cabrera Infante. A good companion piece to the work by Luis Harss (see below).

Hanke, Lewis (ed.). *History of Latin American Civilization: Sources and Interpretations*. Vol. I: The Colonial Experience. Vol. II: The Modern Age. Second edition. Boston: Little, Brown & Co., 1973. Soft-bound. No price listed. Vol. I: Pp. 555. Vol. II: Pp. 672. The dean of Latin American historians in the U.S. and a former president of the American Historical Association has brought together probably the most useful collection of primary sources, documents, and essays available to student and teacher. He has added his own helpful comments and analysis, and includes suggestions for further reading.

Harris, Marvin. *Patterns of Race in the Americas*. New York: W.W. Norton & Co., 1974. Soft-bound. $1.95. Pp. 134. Originally published in 1964, this pioneer effort examines Latin America's races and cultures, highland and lowland. Bibliography.

Harss, Luis and Barbara Dohmann. *Into the Mainstream: Conversations with Latin-American Writers*. New York: Harper & Row, 1967. Hard-bound. $7.95. Pp. 385. A wealth of personal and literary detail interspersed by the writers' own words. Includes some of the same writers contained in Guibert (see above), but also treats Carpentier, Guimarães Rosa, Onetti, Rulfo, Fuentes, and Vargas Llosa.

Heath, Dwight B. (ed.). *Contemporary Cultures and Societies of Latin America: a Reader in the Social Anthropology of Middle and South America*. Second edition. New York: Random House, 1974. Pp. 572. Hard-bound. An important collection of recent anthropological research and thought. Divided into the following sections: Approaches to cultures and social systems; land, agriculture, and economics; social groupings and authority; and views of the world. Bibliography.

Henriques Ureña, Pedro. *A Concise History of Latin American Culture*. New York: Praeger, 1966. Translated with a supplementary chapter by Gilbert Chase. Hard-bound. No price listed. Pp. 214. First published in Mexico in 1947, this study by the distinguished Dominican Republic humanist is still useful for its schematic exposition of art and letters in Latin America and for its window into a rich and fertile Latin-American mind. Bibliography.

Johnson, John J. (ed.). *Continuity and Change in Latin America*. Stanford Calif.: Stanford University Press, 1964, 1967. Soft-bound. $2.95.

Pp. 282. Leading Latin Americanists discuss the peasant, rural labor, the writer, the artist, the military, the industrialist, the urban worker, and the university student in Latin America, and make a comparison of Latin America and Japan.

Johnson, John J. *Political Change in Latin America: the Emergence of the Middle Sectors*. Stanford, Calif.: Stanford University Press, 1958, 1965. Soft-bound. $2.95. Pp. 272. An important book, which focusses primarily on the urban middle groups of Argentina, Brazil, Chile, Mexico, and Uruguay. Useful bibliography.

Leiner, Marvin, with Robert Ubell. *Children are the Revolution: Day Care in Cuba*. New York: Viking Press, 1974. Hard-bound. $10.00. Pp. . A New York professional educator who spent 1968-1969 and part of 1971 in Cuba examines the profound changes occurring in Cuban Culture and society through its educational system. Useful not only for its view of present-day Cuba, but also for comparative purposes.

Lipset, Seymour Martin and Aldo Solari (eds.). *Elites in Latin America*. New York: Oxford University Press, 1967. Hard-bound. $9.50. Pp. 531. A collection of essays divided into the following sections: Economic Development and the Business Classes; Functional Elites, including political, military, religious, labor, and cultural; Education and Elite Formation: The University; and elite formation in the secondary schools.

Mancini, Pat McNees (ed.). *Contemporary Latin America Short Stories*. Greenwich, Conn.: Fawcett Publications, Inc., 1974. Soft-bound. $1.75. Pp. 479. Suitable for textbook or collateral reading use, this inexpensive collection introduces several stories in English for the first time, and includes works by many of Latin America's twentieth-century greats.

Martin, Michael Rheta, *et al. Encyclopedia of Latin-American History*. Indianapolis: Bobbs-Merrill Co., 1968. Hard-bound. $15.00. Pp. 348. A reference work for school or private library.

Olien, Michael D. *Latin Americans: Contemporay Peoples and Their Cultural Traditions*. New York: Holt, Rinehart and Winston, Inc., 1973. Hard-bound. No price listed. Pp. 408. An introduction to the anthropology of Latin America. Suitable for textbook use. One important chapter is devoted to major themes of Latin American life. Extensive bibliographical appendices.

Petras, James and Maurice Zeitlin (ed.). *Latin America: Reform or Revolution? A Reader*. Greenwich, Conn.: Fawcett Publications, Inc., 1968. Soft-bound. $.95. Pp. 511. Latin-American and U.S. authors examine "fundamental issues of social structure and politics in Latin America". Includes discussion of fallacies about Latin America, class conflict, and economic development and politics.

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University of Notre Dame Press, 1974. Hard-bound. No price listed. Pp. 218. Six essays and an introduction explore the history and survival of an important component of Latin American culture, corporatism.

Poppino, Rollie E. *Brazil: The Land and the People*. New York: Oxford University Press, 1968. Soft-bound. $2.50. Pp. 370. A good short history of this important world power, from 1500 to the present. Includes a selective guide to the literature on Brazil.

Seelye, H. Ned (ed.) *Perspectives for Teachers of Latin American Culture*. Springfield, Ill.: Department of Public Instruction, 302 State Office Building, Springfield 62706, 1970. Soft-bound. Pp. 170. A sample of materials being produced at the state level in Latin American Studies. Includes discussion of bilingualism, a cultural framework for teaching Spanish, testing understanding of a foreign culture, use of folksongs and comic strips, etc.

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Wagley, Charles. *An Introduction to Brazil*. Revised edition. New York: Columbia University Press, 1971. Hard-bound. $11.00. Pp. 341. "The evolution of Brazil as a nation and of Brazilians as a people" by a well-known anthropologist and Brazilianist. Selected bibliography.

Wiarda, Howard J. (ed.). *Politics and Social Change in Latin America: The Distinct Tradition*. Amherst: University of Massachusetts Press, 1974. Soft-bound. $5.00. Pp. 297. A collection of essays by various authors, divided into the following sections: social change, political development, and the Latin American tradition; historical interpretations; contemporary interpretations; toward a framework for analysis and understanding; and conclusions. "The main thrust of the book is toward an explanation of why Latin America fails to correspond to our more commonly known models of socio-economic and political change. . . ." Suggested readings.

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Wolf, Eric R. and Edward C. Hansen. *The Human Condition in Latin America*. New York: Oxford University Press, 1972. Soft-bound. No price listed. Pp. 369. "An introduction to Latin American society which aims at defining the existential conditions under which most Latin Americans live". Divided into the following section: briefing on Latin America; Indians and Europeans; communities; the role of religion; the human side of the enclave economy; politics; and concluding remarks. Bibliographical notes.

A FILM BIBLIOGRAPHY

E. Bradford Burns

I. Guides to films available for use in the classroom.

1. Loy, Jane M. *Latin America: Sights and Sounds. A Guide to Motion Pictures and Music for College Courses* (Gainesville, Fla.: Corsortium of Latin American Studies Programs, 1973). The cost is $2.50 and it can be ordered from LASA Secretariat, Box 13362 University Station, Gainesville, Fla. 32601.

This is the practical, indispensable guide. It recommends and rates a large number of all types of films dealing with Latin America. It will tell you their rental rates and distributors. For each film it offers a short bibliography. Here in one book is all the practical information on Latin American films available through the year 1972.

2. Baird, Cynthia. *La Raza in Films: A List of Films and Filmstrips* (Oakland, Calif.: Latin American Library, 1972).

This excellent annotated filmography includes a wide variety of films on Latin America.

3. Ackermann, Jean Marie. *Films of a Changing World: A Critical International Guide* (Washington, D.C.: Society for International Development, 1972). The cost is $4.00 and it can be ordered from the Society for International Development, 1346 Connecticut Ave. NW. Washington, D.C. 20036.

This book is a potpourri of reviews of many films, a large number of them from and about Latin America. Useful indices will guide the reader readily to those on Latin America.

4. Burton, Julianne. *The New Latin American Cinema. An Annotated Bibliography of English Language Sources, 1960-1976* (New York: Cineaste, 333 Sixth Ave., NY 10014), Cineaste Pamphlet No. 4. This excellent up-to-date guide costs $1.00, and it will direct the reader to some of the best discussions of the new fictional documentaries from Latin America.

5. Burns, E. Bradford. *Latin American Cinema. Film and History* (Los Angles; UCLA Latin American Center, 1975). The cost is $3.95 and it can be ordered from the Latin American Center, UCLA, Los Angles 90024.

The first three essays offer concepts and methodologies for the use of film to study the past. Four student essays reveal the student reaction to the use of film in the study of Latin America. The book concludes with two unique and invaluable bibliographies: the first details books and essays which provide a foundation for conceptualizing the use of film to study history and the second serves as a guide to the Latin American cinema.

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Present Situation with Some Suggestions for the Future", *The History Teacher*, Vol. VII, No. 1 (Nov., 1973), pp. 89-98.

The author discusses some of the practical matters involved in selecting and using film for the study of Latin America.

14. Loy, Jane M. "Latin America through Film: Problems and Possibilities", *Proceedings of the Pacific Coast Council on Latin American Studies*, Vol. II (1973), pp. 39-52.

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15. Maynard, Richard A. *The Celluloid Curriculum. How to Use Movies in the Classroom* (New York: Hayden, 1971)

A high school teacher shares his broad experiences with the multiple uses of film in the classroom. This book is filled with ideas, suggestions, and information.

16. O'Connor, John E. and Martin A. Jackson. *Teaching History with Film* (Washington, D.C.: American Historical Association, 1973), Discussion on Teaching Pamphlet #2.

A practical guide to several approaches to the film which teachers can take. It gives the basic arguments favoring use of film, some applications of the film in the classroom, suggestions for classroom discussions of film, and fundamental procedural information for renting and projecting film.

17. Sullivan, Sister Bede, O.S.B. *Movies: Universal Language. Film Study in High School* (Notre Dame, Indiana: Fides, 1970).

18. Smith, Paul (ed.). *The Historian and Film* (N.Y.: Cambridge University Press, 1976). To connect film and history, eleven specialists from Great Britain, France, the Netherlands, and the United States each contributed an essay, which the editor grouped under four headings: "The raw material," "Film as historical evidence," "Film as historical factor," and "Film in the interpretations and teaching of history." This book is a handy compendium for those who are beginning to think on the interconnection of film and history.

19. *Film and History*, Vol. I, No.1, March, 1971------Published quarterly by the Historians Film Committee, c/o History Faculty, Newark College of Engineering, Newark, N.J. 07102. Membership for one year is $5.00 and includes four issues of the journal. The journal contains reviews of feature and short films considered useful for the classroom, articles describing courses based on the film, and general studies of films from the historians' point of view.

20. *Handbook of Latin American Studies* (Gainesville: Un. of Florida Press). Beginning with Volume 37, 1977, this valuable bibliographic guide will include a section on film which will direct those who consult it to the

American Studies in Transition (Philadelphia: Un. of Penn. Press, 1964), pp. 36-52.

This essay advocates the need to develop the senses along with the intellect. It is not enough to read about the past; the scholar and student must develop an 'eye' for the past. The essay concludes with a discussion of the benefits of studying film.

7. Krieger, Murray. "Fiction, History, and Reality", *Critical Inquiry*, Vol. I, No. 2 (Dec., 1974), pp. 335-360.

A fascinating but complex thesis: both fiction and history express reality, the first illusionary and the second empirical. The essay is very germane to problems involving film, history and reality.

8. Kouwenhoven, John A. "American Studies: Words or Things?" in Marshall W. Fishwick (ed.), *American Studies in Transition* (Philadelphia: Un. of Penn. Press, 1964), pp. 15-35.

An excellent statement on the growing move away from reliance upon verbal evidence in cultural analysis.

9. Mast, Gerald. "What Isn't Cinema?" *Critical Inquiry*, Vol. I, No. 2 (Dec., 1974), pp. 373-393.

A tight, informative essay which reviews some of the major themes of film theory, providing a handy, understandable introduction as well as summary of what can be a diffuse topic. ". . . the evidence of all the cinema's forms is that it has no language. It has, rather, many languages. . . . It is the truly American art in the sense that it is the 'melting pot' of virtually all the other arts

II. Guidance on the Use of Film in the Classroom.

10. Arrowsmith, William. "Film as Educator", *The Journal of Aesthetic Education*, Vol. 3, No. 3 (July, 1969), pp. 75-83.

One of the most powerful and persuasive statements on the importance of the film to teachers and students. "In humanistic education the future lies with film."

11. Hughes, William. "Proposal for a Course on Films and History", University Vision (London), No. 8 (Jan., 1972), pp. 9-18.

The unique essay suggests what the historian needs to know about film as well as what he can read and see to acquire that knowledge.

12. Lacey, Richard A. *Seeing with Feeling. Film in the Classroom* (Philadelphia: Saunders, 1972).

This book provides extensive discussion of new and creative ways to use feature and short films in a variety of classroom settings. Attention is given to specific, practical and innovative approaches to film study.

13. Loy, Jane M. "Classroom Films on Latin America: A Review of the

most recent literature on the Latin American cinema and the use of film by scholars.

BOOKS IN ENGLISH ON THE HISTORY OF MEXICAN ART

Donald Robertson

This bibliography, essentially limited to items in English or in English translations from Spanish, includes a few almost indispensable items in Spanish as an addendum. It is intended for teachers interested in using Mexican art as supporting material for courses they may be teaching in a wide range of subject fields where Mexican art would be appropriate, but a reading knowledge of Spanish cannot be assumed.

Some comments on the bibliography and thus on the material available in English might be useful. Much of the material in the Pre-Columbian section has appeared under the aegis of archaelogy and thus is not truly written in the context of the history of art. Much of the material in the Colonial period is on architecture, pointing out the paucity of writing in English (reflecting a similar lack in Spanish publications) in the fields of painting and sculpture. The Nineteenth Century is also relatively poorly represented, except where it is included in works on other periods (the later Colonial or the early XXth Century, e.g.) or in exhibition catalogues. Catalogues are very useful for filling in one's knowledge of the individual artists of the XIX and XX centuries but very difficult to come by even when they are located bibliographically. Little has appeared recently in the form of books or long studies on the Modern Movement in Mexican painting--a definitive book has still not been written even in Spanish--and so we must rely on older works which tried to put the mural movement into a meaningful pattern. The Arts and Crafts have been even more poorly served in English publications, where they generally languish in the books written for tourists and travelers with purchases, rather that knowledge or understanding, on their minds.

Our brief list of sources of supply for visual aids, i.e. slides, is a short listing of names and addresses. Similar lists could be made up for films from several sources, especially in universities with strong "Visual Aids" departments.

To close these remarks on a more optimistic note, let me say that the attached lists form at least an introduction which can then be followed up by the assiduous teacher and, even, student who is close to an adequate library. Ingenuity in the use of books available in even a limited library will inevitably turn up more information than the balanced nature of this listing might suggest. One wishes the user of the bibliography happy hunting, and we advise, "Be sure to use the main bibliographic tool, the HANDBOOK FOR LATIN AMERICAN STUDIES constantly."

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APPENDIX I

INDISPENSABLE TITLES IN SPANISH ONLY

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APPENDIX II

SOME SUGGESTED SOURCES FOR PURCHASE OF SLIDES

DeLaurier, Nancy, *Slide Buyers Guide Published for the College Art Association of America*, rev. ed., Kansas City, University of Missouri, Dept. of Art and Art History, 1974.

Petrini, Sharon, and Troy-Johnn Bromberger, *A Handlist of Museum Sources for Slides and Photographs*, Santa Barbara, University of California, Art Department Slide Library, 1972.

The following are the names and addresses of some major dealers in slides:

American Library Color Slide Co., Inc., P.O. Box 5810, Grand Central Station, New York, New York 10017.

Budek Films and Slides of California, P.O. Box 4309, East Providence, Rhode Island 02914

Environmental Communications, 64 Windward Ave., Venice, California 90291

Metropolitan Museum of Art, Photograph and Slide Library, Fifth Avenue and 82nd Street, New York, New York 10028

Organization of American States, Executive Secretariat for Educational, Scientific, and Cultural Affairs, Washington, D.C. 20006

Sandak, Inc., 180 Harvard Avenue, Stamford, Connecticut 06902

Universal Color Slide Co., 136 West 32nd Street, New York, New York 10001

AN ANNOTATED LIST OF SOURCES FOR SELECTION OF CURRENT MATERIALS ON LATIN AMERICA

Carl W. Deal

The purpose of this annotated list is to provide for teachers at the various instructional levels a very brief guide to the bibliographic apparatus which can be helpful in selecting titles for use in courses on Latin America. No effort has been made to compile a list which is comprehensive, and omissions will be apparent to persons already familiar with Latin American bibliography. The interest here has been to provide the most recent selective bibliographies of materials which are available primarily in English. If selections are more evident for the college level, this is due to a scarcity of guides to materials especially for the precollegiate level.

Section A., "General and Comprehensive Guides," includes only three entries. However, these three are constantly referred to by scholars and are central to book selection and references by scholars and librarians, particularly at the college and university levels.

Section B., "Bibliography of Bibliographies," is limited to two titles. The work by Gropp is the most important of its kind for students of Latin America. The other by Bryant is more useful for the college instructional level. As a recent guide to Latin American literary bibliography it should not be overlooked.

Section C., "Specialized Bibliographies on materials about Latin America," is the most useful for selection purposes at all levels. Some of the bibliographies, like the titles by the American Universities Field Staff, Farrell, and Jamieson, rate the materials which are included. While there is a particular dearth of specialized selective bibliographies on Latin America for children, the annotated list of materials for children published in 1969 by the Information Center on Children's Culture is extremely important and even unique. It needs to be updated. More recent efforts, like the very excellent bibliography prepared by Edward Glabb Jr. for the handbook of materials produced by the Institute of Latin American Studies at Texas, the Wilgus bibliography for high schools and colleges and Dorn's guide to paperback titles, all are in the right direction toward expanding and improving the teaching of Latin American studies at all levels. The evaluative work of British materials by Hunt may provide new ideas for educators developing curriculum materials. Finally, the book by Hawkins seems to be the only extensive work available which includes audio visual materials and books for all precollegiate levels of instruction.

Section D., listing some of the most important periodicals and scholarly journals for book reviews, may be more useful for teachers at the high school and community college level. However, *Proyecto leer bulletin* should become standard reading for teachers needing materials on Latin America at the grade school level.

Section E., which is a list of catalogs and buying guides, will instruct

those who are interested which titles are currently available and at what price they may be purchased. The principal guides to materials in Spanish and English published in paperback and hardback formats are listed.

In concluding the large body of library periodicals and standard guides used for selection by school librarians, and college librarians has been omitted. Perhaps the most important ones for their inclusion of books about Latin America (*Booklist*, *Choice*, and *Library Journal*) have a place here. However, they and others are readily available for all to consult in libraries in every community. Since they are not specialized on a particular topic or area and are for general library selection, they have been omitted.

AN ANNOTATED LIST OF SOURCES FOR SELECTION OF CURRENT MATERIALS ON LATIN AMERICA. PREPARED FOR THE NATIONAL SEMINAR ON THE TEACHING OF LATIN AMERICAN STUDIES. JULY, 1975

A. *General and Comprehensive Guides:*

Griffin, Charles C. *Latin America: a guide to historical literature*, Charles C. Griffin editor. . . Austin, Published for the Conference on Latin American History by the University of Texas Press [1971] 700 p.

7087 annotated entries appear in seven sections. Topical and geographical arrangements are followed in each section. Has a single index. This is a basic source for selection and for balancing book selection within a collection. Useful for college and university libraries particularly, but also for larger public libraries and junior colleges.

Handbook of Latin American Studies. Gainesville, University of Florida Press, 1936- v. 1- . annual.

Primarily for scholarly research, this is the single most important guide to the literature on Latin America published throughout the world. In 1964 it was divided into separate volumes for the Humanities and Social Sciences which are alternately published, with each section to appear every second year. Prepared in the Latin American Spanish, and Portuguese Division of the Library of Congress, it is divided into disciplines with a contributing editor for each discipline and for sub-divisions within a discipline.

Winchell, Constance M. *Guide to reference books*. Chicago, American Library Association, 1967. 8th ed. 741 p.

A standard selection guide for libraries in all fields, this monumental work now contains three additional supplements. It is a guide to bibliographies, biographies, dictionaries, atlases, yearbooks, handbooks, etc. in all fields. Its purpose is to list reference books

basic to researchers. Includes works in many foreign languages. For Latin America see especially sectio : D for the portion on Latin America under the History and Area Studies section. The most important single source of information on reference materials, it is constantly referred to by librarians and scholars.

B. *Bibliography of Bibliographies*:

Bryant, Shatsta M., comp. *A selective bibliography of bibliographies of Hispanic American literature*. 2nd ed. revised. Austin Texas, Institute of Latin American Studies, University of Texas, 1976. 100 p. (Guides and bibliographies series, 8). Prepared as a reference tool for students of Hispanic American literature, it includes both articles from periodicals and books. Some entries are annotated. This greatly enlarged second edition is useful particularly at the college level. The inclusion of "translations" in the index is very useful in getting to bibliographies of Spanish American literature translated into English.

Gropp, Arthur E. *A Bibliography of Latin American bibliographies* compiled by Arthur E. Gropp. Metuchen, N.J., Scarecrow Press 1961. 515 p.

_____ _____. *Supplement*. Metuchen, N.J., Scarecrow Press, 1971. 277 p.

A greatly enlarged and updated version of the work of the same title compiled by C.K. Jones and published in 1947. Arranged by subject, it includes articles, books and some unpublished works. The most complete work of its kind on Latin America, it will be updated by a special committee of the Seminar on the Acquisition of Latin American Library Materials under the direction of Daniel Cordeiro in periodically appearing supplements, the first of which is underway.

C. *Specialized Bibliographies on materials about Latin America*:

American Universities Field Staff. *A select bibliography: Asia, Africa, Eastern Europe, Latin America*. N.Y. 1960. 534 p.

_____ _____. *Cumulative supplement, 1961-1971*. 351 p.

This guide has been specifically designed for college libraries and teachers rather than for experienced researchers. Annotations and prices are provided for each title and about 10 percent are marked A (essential titles) and another 20 percent are marked B (highly desirable). This makes it valuable as a buying guide for college and public libraries. High School librarians may find it useful for more specialized selection. Approximately 2,000 items are annotated in both editions.

Bayitch, Stojan A. *Latin America and the Caribbean; a bibliographical guide to works in English*. Coral Gables, Fla., University of Miami Press, 1967. 943 p. (International Legal Studies, v. 10)

"Expands and updates the author's 1961 bibliography for Latin America with less emphasis on law and with the inclusion of international law, foreign relations, and numerous other topics previously excluded." (annotation from Winchell)

Bishop, Dorothy S. "A cultural framework for teaching Spanish to children" in *Perspectives for Teachers of Latin American Culture*, Ned H. Seelye ed., Springfield, Ill., Supt. of Public Instruction, 1970. pp. 37-41.

The article is followed by a brief but annotated bibliography including the following sections: Resource Books, Storybooks for Children, Filmstrips, Films with prices and addresses. Its value is increased by the annotation which denotes the level for which an item is appropriate.

Dorn, Georgette M. *Latin America, Spain and Portugal; an annotated bibliography of paperback books*. 2nd. ed. revised. Wash., U.S. GPO, 1976. 323 p. (Hispanic Foundation Bibliographic Series No. 14) $3.00.

An essential reference to paperback books published and distributed in the United States, this is an extraordinary compilation of 2202 largely annotated entries of available titles. Annotations are descriptive, not critical. Advantage over other bibliographies is that it includes Spain and Portugal. Arranged alphabetically by author, the book includes a subject index. It also has a section on dictionaries, grammars, readers and textbooks for teachers of Spanish including textbook editions of well-known literary works. Excellent for all levels, especially high school and up.

Farrell, Robert V. *Latin America, books for high schools; an annotated bibliography*. Compiled by Robert W. Farrell and John F. Hohenstein. Edited by Karna S. Wilgus. New York, Center for Inter-American Relations, 1969. 28 p.

The list includes 178 books, with especially useful ones marked. More than 1200 books were originally examined, and it was prepared with the advice of Latin American scholars and high school curriculum consultants. It has been updated by *Latin America; an Annotated Bibliography for High Schools and Colleges* edited by Karna Wilgus.

A handbook of materials useful for Latin American studies in elementary and secondary schools. Prepared by the Institute of Latin American Studies, University of Texas at Austin. Austin, 1974. 67 p.

This booklet was prepared as a supplement to the special set of courses sponsored by the publisher during the summer of 1974 focussing on Latin America for teachers of the public school level. It includes a listing of 16 mm. motion picture films for senior high school, college and adult levels, and a bibliography of low cost and free materials useful for Latin American Studies. The major portion of the work is the "Selected Annotated Bibliography of Books on Latin America" prepared by Edward Glab Jr. The author of the bibliography acknowledges permission of H. Ned Seelye for use of the annotated bibliography for *Teaching Cultural Concepts in Spanish Classes* and to Alfred Jamieson of use of his *Selective Guide to Materials on Latin America*. Contains 251 evaluative annotations.

Harding, Colin. *Latin American review of books*. Edited by Colin Harding and Christopher Roper. Foreword by Richard R. Fagen Palo Alto, Calif., Ramparts Press, 1974. 222 p. $10.00.

Published in London in 1973 under title: *Latin American review of books*. Includes about 100 books. The extensive critical reviews present a forum for discussion of Latin American events and developments. Arranged by broad topics such as Land Reform, Guerrillas, Andean Group, and some countries. (annotation from SALALM Newsletter).

Hawkins, John M. *Teacher's resource handbook for Latin American studies: an annotated bibliography of curriculum materials preschool through grade twelve*. Los Angeles, UCLA Latin American Center Publications, 1975. 220 p. (UCLA Latin American Center Reference Series, Vol. 6). Available from the Center, 405 Hilgard Ave., Los Angeles, CA. 90024.

An exceedingly diverse bibliography compiled by the Latin American Studies Curriculum Development Project at UCLA especially for the precollegiate level, it identifies materials to augment or replace those already in use. A total of 1,546 items arranged geographically by five grade levels from preschool to grade 12. Each section includes books, films, filmstrips, records, maps and other types of materials. Prices are often included as is an extensive list of addresses for publishers and distributors. Teachers may find useful the "Material Assessment Sheet" and the "Cross Cultural Evaluation Sheet."

Hill, Marnesba D. *Puerto Rican authors: a bibliographic handbook*, by Marnesba D. Hill and Harold B. Schleifer. With an introduction by María Teresa Babín. Translation of entries into Spanish by Daniel Matos. Metuchen, New Jersey, The Scarecrow Press, 1974. x, 267 p.

Designed primarily for college, junior college, and secondary school libraries, as well as public libraries serving Puerto Rican

communities, this bilingual annotated bibliographical guide will also be useful in large and research libraries. Alphabetically arranged by authors, with a topical index by profession or genre, an historical index by periods, and a title index (annotation from SALALM Newsletter).

Hulet, Claude L., comp. *Latin American prose in English translation; a bibliography*. Washington, Pan American Union, 1964. 191 p. (Pan American Union. Division of Philosophy and Letters. Basic Bibliographies, 1)

Arranged by genre and then by country in each genre, the work includes also a section on bibliography and one on philosophy. Includes journal articles and books. Useful for selection English translations at high school, public library, and college levels.

Hulet, Claude L. *Latin American poetry in English translations, a bibliography*. Washington, Pan American Union, 1965. 192 p. (Pan American Union. Division of Philosophy and Letters. Basic Bibliographies, 2).

Arranged in sections by country, it also includes a section on anthologies and periodicals frequently used. Cites articles and books and includes an author index. Useful for selection at high school, public library and college levels.

Humphreys, Robin Arthur, *Latin American history; a guide to the literature in English*. Issued under the auspices of the Royal Institute of International Affairs. London, Oxford University Press, 1958. 197 p.

"A valuable annotated guide to books and periodical articles in English. History is interpreted broadly to include political, economic, social and cultural aspects, but archaeology and ethnology are eliminated". (annotation from Winchell)

Hunt, Rosemary. *Latin America, a critical analysis of teaching materials*. London: Distributed by the Vocational Committee on Overseas Aid and Development, 1974. 63 p.

A fine scholarly study of selected materials currently available in England for secondary schools. Books, films, filmstrips, and slide sets are included. The study relates the usefulness of each title carefully noting special features like illustrations. Includes an index and addresses of publishers and other organizations mentioned in the survey. While some materials might not be so readily acquired in the U.S., the study is most pertinent for those involved in similar studies in this country. Available from VOCAD Educational Unit, Parnell House, 25 Wilton Road, London S.W.1.

Instituto Internacional de Literatura Iberoamericana. *An outline history of Spanish American literature*. 3. ed. Prepared under the auspices of the Instituto Internacional de Literatura Iberoamericana by a committee . . . N.Y., Appleton-Century-Crofts [1965] 252 p.

Presented in three periods. From Discovery to Independence, From Independence to the Mexican Revolution, From the Mexican Revolution to the Present. Periods are arranged by literary genre, and each section has a lengthy bibliographic essay followed by lists of suggested reading, texts, editions, translations and critical references on many of the leading authors. Has bibliography and author index. An excellent source for making balanced selection. A useful companion volume used in many literature survey courses is *An Anthology of Spanish American Literature*, also published by the Institute.

Jamieson, Alfred. *A selective annotated guide to materials on Latin America suitable for the use at secondary school level*. Albany, N.Y., Center for International Programs and Comparative Studies, The State Education Department, 1971. 67 p.

Designed by and for high school teachers and their students, this important work is arranged into eight sections, including one for audio-visual and mixed-media materials, materials for the educationally disadvantaged student, minority studies, and inquiry studies which include simulation. Annotations and selection were largely made by persons with secondary level school experience and reviewed by Latin American scholars. Items are coded as appropriated for various levels, i.e. AS = "average" student, SS = "superior" student, etc. Annotations relate how the books are useful for instructional purposes. Especially useful for high school and public library collections as a selection guide.

Jamison, Edward A. *Introduction to Latin America, manual for an introductory course. An annotated bibliography*. Eau Claire, Wisc., University of Wisconsin, Eau Claire, 1976. 206 p.

Designed to provide readings in English relevant to an introductory, interdisciplinary course for students with little or no knowledge of the area. Arranged by course topics, annotations cite the most important features of the title. Primarily about books, the bibliography includes some articles. Excellent, highly selective source for beginning college level.

Latin America; an annotated list of materials for children selected by a committee of librarians, teachers, and Latin American specialists in cooperation with the Center for Inter-American Relations. [N.Y.] Information Center on Children's Culture, 1969. 96 p.

"This list represents an effort to evaluate all in-print language materials for children on the subject of Latin America. It also

includes those Spanish Language materials related to Latin America, which are obtainable in the U.S. It does not include those materials designed for teaching Spanish as a second language. . ."

Selected by a committee of former residents of the countries and librarians and teachers with extensive experience in selection. Full annotation are given for those materials which are recommended as the best in a given area. Annotations arranged by country or region (like Central America) and broad subjects (like history, folklore, stories) within the large section it has a list of publisher's addresses, and title and author indexes. Also lists level of each grade suitable for each work.

Levine, Suzanne Jill, *Latin American fiction and poetry in translation.* New York, Center for Inter-American Relations [1970] 71 p.

Still in print at $1.25, the book lists 224 titles and marks books which are out of print. Sections are: I - Anthologies; II - Individual Works (by literary genre), Indexes (by authors, original titles, English titles, countries). Lists prices for titles in print.

Loy, Jane M. *Latin America: sights and sounds. A guide to motion pictures and music for college courses.* n.p., [Latin American Studies Association, 1973]. 243 p. (Consortium of Latin American Studies Programs. Publication No. 5). $2.50 from LASA, Box 13362, University Station, Gainesville, Fla. 32604. "The guide is designed to provide college instructors with up-to-date information about 16 mm. educational films and feature films suitable for courses which deal with Latin America". All were reviewed. Each film listed is accompanied by an appraisal and a list of suggested readings to enhance its use in the classroom. Contains a subject heading list of recommended educational films, list of distributors and a final brief article on music in the classroom. Other indexes are also provided.

Matos, Antonio, ed. *Guide to reviews of books from and about Hispanic America.* Detroit, Blaine-Ethridge, 1975- . Annual subscription $35.00

Projected to appear annually the first volume for the year 1972 cites 2,600 reviews in 267 periodicals from Latin America and North America. Primarily for college and university levels, it nevertheless brings together information in one place which is helpful for selection. Annotations are in the language of the review, primarily English and Spanish.

Pariseau, Earl J. ed. *Latin America: an acquisition guide for colleges and* public libraries. Gainesville, Fla., CLASP Consortium of Latin American Studies Programs, 1975. 754 p. (CLASP Publication No. 7). $10.00 or $5.00 to CLASP or LASA members.

Designed for smaller college, university and public libraries, the work includes 2600 references from 47 contributors, primarily college and university professors. Emphasizing English works, it does include works of English-Dutch-Spanish speaking Caribbean. A primary mode of selection was inclusion of works from course readings provided by teachers. It also includes works from select bibliographies and each work is annotated.

"A selected, annotated bibliography on Latin America" in *A Handbook on Latin America for Teachers*, Ned H. Seelye ed., Springfield, Illinois, Supt. of Public Instruction, 1969? pp. 44-76.

A dozen specialists representing six different disciplines recommended the ten sources they thought were central to study of Latin America. Other specialists were added, and the editor made selections. Annotations are lengthy in many cases, and articles from journals are included. Refers to Latin American Curriculum Project *Bulletins* from the University of Texas in 1967-68 which produced 5 highly recommended studies and provides ERIC document number. Lists 168 titles.

Wilgus, Karna, ed., *Latin America books; an annotated bibliography for high schools and colleges*. Compiled and edited by Karna S. Wilgus. N.Y., Center for Inter-American Relations, 680 Park Ave., N.Y., N.Y. 10021, 1974. 80 p. $3.00.

Updates the 1969 edition and is in two main sections. Section I, LATIN AMERICA AS A WHOLE, is broken down into disciplinary categories (General Works; Culture, Art and Literature; Sociology, etc.). Section II, LATIN AMERICA IN ITS REGIONAL DIVERSITY, is broken down by country or region with inclusion of books on Puerto Ricans in the U.S. and Mexican Americans. Selection is good, annotations are accurate and brief; includes prices of paperbacks and hardbacks. Most titles are available in both hardback and paper back. Also has section under each heading for students with a separate section for teachers. Subject and author index. 428 entries.

Woodbridge, Hensley C. *Basic list of Latin American materials in Spanish, Portuguese, and French*. Hensley C. Woodbridge and Dan Newberry, co-editors. Amherst, Mass., Seminar on the Acquistions of Latin American Library Materials, 1975. 205 p. (Seminar on the Acquistion of Latin American Library Materials. Bibliography No.2). Available from SALALM Secretariat, Sid Richardson Hall 1-108, University of Texas, Austin, Texas, 78705. $5.00.

Completed between 1967 and 1972, sections were prepared by specialists for reference works, geography, history, linguistics, literature, philosophy, and politics and government. Some 1250 annotated items are included. Primarily for books, some journal articles are included. Especially for the college level, the selection is

unique in that it excludes English language materials. Compliments A select bibliography of the American Universities Field Staff.

D. *Periodicals and Scholarly Journals with Book List and Reviews.*

I. Periodicals:

Américas. Washington, D.C., Organization of American States, No. 1- ; 1949- . monthly.

While this contains a book review section and a list of recent publications of the Organization of American States, the journal is also useful for teaching purposes, particularly at the high school level.

Proyecto leer bulletin. Books for the People Fund, Inc., Washington, D.C., No. 13- , 1974- . quarterly.

Sponsored by Books for the People Fund and with the collaboration of the Organization of American States, this program has received grants from the National Endowment for the Humanities and is administered by the Library Development Program of the OAS under Martha V. Tormé, Director. The bulletin is primarily a selected booklist, and No. 13 includes a supplement of books recommended in *Bulletins* 1-12 that are still in print. This is perhaps the most comprehensive source of books for the Spanish-speaking at all levels, and annotations and prices are given. It also has selection on "books about the Spanish speaking" (in English) as well as notes on publishing programs, materials development centers in the U.S., very important for bilingual, bicultural programs. Beginning with no.14 the Information Section will include books about Latin America in English at a popular level for adults and for children, and the traditional books on Latin America in Spanish will continue.

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II. Scholarly Journals:

Caribbean Review. A quarterly journal dedicated to the Caribbean, Latin America and their emigrant groups. Caribbean Review Inc. vol. 1- , 1968- quarterly. 1 year $8.00, 2 years. $16.00

Contains brief articles, literature and social sciences, on area. Focus is on development, people and places, and book reviews. The section on *Recent Books* gives prices, and sometimes includes a brief one or two line description. Arrangement is by subject. It is important because the Caribbean is a laboratory of inter-racial relations useful for cross-cultural comparisons. Caribbean here includes Mexico, Central America and the islands. Recent books as

well as the reviews are for books from all over Latin America but concentrating on the Caribbean. Useful for college, and larger public libraries.

Hispania, the offical journal of the American Association of Teachers of Spanish and Portuguese Inc. Vol. 1- , 19__ - Wichita State University. Published 5 times per year. $8.00.

For teachers at all levels, although most articles seem to be research and university level research. Has section each year and a special article on "Spanishamerican Literary Bibliography". It also includes reviews of books, textbooks for teaching Spanish, and section on review of films (short films for the classroom).

Inter-American Review of Bibliography (Revista Interamericana de Bibliografía). Washington, D.C., Organization of American States. Vol. 1, no. 1- ; 1951- . quarterly. $3.00

The leading journal of its kind on Latin America, it contains research articles, often in the form of bibliographic essays and with extensive bibliographies and book reviews. The section, "Recent Books," is a listing of titles selected by specialists. This is arranged by subject and is not annotated. Also contains section on publications of the OAS and its specialized agencies. Important for research libraries, it is listed here because it is unique in the field.

The Hispanic American Historical Review.
v. 1- Feb. 1918-
Durham, North Carolina, Duke University Press quarterly $12.00

Has good reviews in both social sciences and history, although concentrating on history.

Journal of Latin American Studies. v.1- May 1961- London, Cambridge U. Press. quarterly $13.50

Sponsored by the various centers or institutions of Latin American Studies of the universities of Cambridge, Glasgow, Liverpool, London and Oxford. Articles are in social science disciplines and history. Has an extensive review section with review articles on a single title or on groups of titles about a particular theme.

Latin American Research Review. [Journal of the Latin American Studies Association] University of North Carolina, Chapel Hill vol. 1- 1966- $25.00 for institutions, $13.00 for individuals

The official journal of the national association, it focuses on scholarly research topics, special bibliographies, descriptions of archives and other repositories for research, book reviews, and scholarly research in progress throughout the world. The specialized articles are very important. For example, v.X, No. 1 has an important article on "Teaching Latin American Politics at

American Universities" by Henry C. Kenski. The article evaluates 22 titles being used by respondents to a questionnaire. This kind of article would be important to those developing curricular materials. Also contains reviews (lengthy) often comparing several books on a single topic.

E. *Publishers' Catalogs and Comprehensive Guides to Current Publications:*

I. English Language Publications:

American Book Publishing Record. New York, R.R. Bowker, 1960- Monthly.

ABPR is one of a family of Bowker publications which presents a record of American book publishing. This is a cumulative subject index to the "Weekly Record" section of *Publisher's Weekly*. Useful as a subject listing of books appearing during the month with prices and in cataloged format provided in many cases by the Library of Congress. It excludes government publications, reprints, quarterlies, subscription books, pamphlets under 49 pages, etc. It is essential for selection of currently appearing materials by libraries.

Books in print. New York, R.R. Bowker, 1948- . annual.

An author title and subject index to hardbacks, paperbacks, trade books, adult books and juvenile books, the 1974 edition lists 418,000 titles available from 3,600 U.S. publishers. An essential buying guide for libraries.

Cumulative Book Index. New York, H.W. Wilson Co., 1928 -

Arranged by author, subject and title this is the standard trade bibliography to books published in English throughout the world. It excludes most pamphlets, government documents and other ephemera. Provides prices and supplements *Books in Print* by its coverage of materials in English published outside of the United States.

Paperback Books in Print. New York, Bowker, 1955-

A triannual cumulative index of monthly announcements of books published in paperback covers, it includes listings of all entries by title, subject and author. Essential for libraries.

Ulrich's international periodicals directory. 1st.- ed.; 1932- . N.Y., R.R. Bowker.

A classified subject guide to a selected list of current periodicals, foreign and domestic. Gives publishers addresses and subscription prices in foreign and U.S. currency. Includes scholarly journals and popular magazines.

II. Spanish Language Publications:

Fichero bibliográfico hispanoamericano. v.1- , Oct. 1961- N.Y., R.R. Bowker Co., monthly $12.00.

Contains specialized articles on the book trade and libraries in Spain and Spanish America, and it provides in each issue a classified subject list of books published in Spain and Hispanic America. Reports titles supplied to the editors by the publishers. Prices are given for each title, and there are author and title indexes as well as an index of publishers with their addresses. This supplements *Libros en Venta*.

Libros en Venta en Hispanoamérica y España. 2. ed. Servico informativo preparado por el equipo de Bowker Editories bajo la dirección de Mary C. Turner. Buenos Aires, 1974. 2v. 2185 p.

This new edition contains about 120,000 titles of books in print up to 1972; arranged in three sections: authors, titles, and subjects. Gives prices. Also has an alphabetical guide to publishers. This is commonly referred to by librarians as the "Books in Print in Spanish".

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Published catalogue HS—117, "Resource Guide for the Spanish Curriculum with Special Center Foldout for Bilingual Programs," in winter of 1973 and HS120, "A Selection of Materials for the Spanish Bilingual Curriculum Including a Section of Titles from Cultural Puertorriqueha, Inc." in Spring, 1975.

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